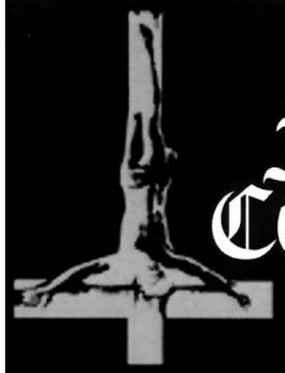
Home Log In
Search
Search
Forbidden Records
CD Packages CDs Tapes Vinyl DVDs Clothing Zines Patches Downloads Weapons Amulets Books
Anti-Social Media
Categories
CD Packages
CDs
Tapes
Vinyl->
DVDs
Clothing
Zines
Patches
Downloads
Weapons
Amulets
Books
Fresh Blood ...
Forbidden Releases...
All Products ...
Forbidden Records Releases
Draconis Infernum - Rites of Desecration & Demise
$6.00
Immolith - Storm Dragon
$6.00
Dominium - The Incursion
Baphomet Sigil
$12.00
A Transylvanian Funeral 'the Outsider' TAPE
$5.00
Virvel Av Morkerhatet - Forsaken Hate Sickness
$10.00
Search
Search
Advanced Search
Currencies
US Dollar
Featured Cult
Fresh Blood... [more]
Judas Iscariot - To Embrace the Corpses Bleeding
$10.00
Dodsfall - Den Svarte Skogen
$10.00
Profanatica - Profanatitas De Domonatia
$10.00
Bestsellers
1. A Transylvanian Funeral 'the...
2. A Transylvanian Funeral - Medium...
3. Anguished - Cold
4. Baphomet Sigil
5. Bestial Mockery - Christcrushing...
6. Hexagram of Solomon
7. Inverted Cross - Black
8. Satan's Sadist Issue Five
9. Virvel Av Morkerhatet - Forsaken...
10. A Forest of Stars - The Corpse of...
Fresh Blood For October
Dodsfall - Den Svarte Skogen
$10.00
Profanatica - Profanatitas De Domonatia
$10.00
Naastrand - Blasphemous Hell Murder
$10.00
Drowning the Light - Drowned
$10.00
Malfeitor - Dum Monior Orior
$10.00
Hell United - Aura Damage
$10.00
Shadows in the Crypt - Beyond the Grave
$10.00
Shadows in the Crypt - Cryptic Communications
$10.00
Oakenshield - Legacy
$10.00
Information
Shipping & Returns
Contact Us
Site Map
Gift Certificate FAQ
Discount Coupons
Newsletter Unsubscribe
Home
Bandcamp
Facebook
Forbidden Magazine
Forbidden Radio
Spring 2012 Sampler
Copyright © 2012 Forbidden Records. Powered by Zen Cart

Forbidden
magazine
ISSUE III
Hypnos
Moonreich
Whipstriker



FREE FORBIDDEN COMPILATION

Visit our Bandcamp page
and
download this killer compilation!
Download includes PDF of this magazine!

forbiddenrecords.bandcamp.com

1. Goatcraft - Goats Will Riot
from TBA Full Length
Forbidden Records
2. Shadows in the Crypt - Embracing the Forbidden Arts
from The Baphomental Affliction
HPGD Productions
3. Plutonian Shore - A Thousand Eyes
from Alchemical Manifestations
Forbidden Records
4. A Transylvanian Funeral - Light Cast Out
from Alchemical Manifestations
Forbidden Records
5. Darkest Grove - Alone Eternal pt. II
from Coming of 2012
Forever Plagued Records
6. Hypnos - Inverted
from Heretic Commando
Einheit Produktionen
7. Interstice - The Wolf
from Passages
Self-Released
8. Oakmoon - Under Blackened Skies, We Gather
from Live at Roger's
Previously Unreleased

ADVERTISING

One Month Online Banner
or
Full Page Print Advertisement
$30 USD
or
6 CDs

www.forbidden-magazine.com

"Every man and every woman has a course, depending partly on the self, and partly on the environment which is natural and necessary for each. Anyone who is forced from his own course, either through not understanding himself, or through external opposition, comes into conflict with the order of the Universe, and suffers accordingly."

Aleister Crowley
"Magick In Theory and Practice"

Deaditorial

I cannot name anything specific that aroused in me a desire to print another issue of Forbidden, other than, of course, the undying urge to spread the plague of extreme music madness across our doomed little planet. After all, Issue Two found itself in PDF form only: a collection of ones and zeros, intangible but nonetheless infectious and obscene. I feared that the time necessary to write, design and promote a paper magazine was better spent servicing Forbidden Records and the artists therein. I felt that the time had come to focus on web-based promotion only and that print was dead and buried, forgotten in an unmarked grave. What happened, if anything, was that I was reminded of the Power. The Creative Force. The Will. Thelema. This magazine in your hands is the result of raw energy, harnessed and focused in a single direction, for the better part of September, 2012. You see, becoming one with all things aligns oneself with his or her True Will and there is nothing more rewarding, nothing so empowering, as success; the trick is finding the definition that suits your personal world view. This Power we all hold, some use it well while others only disrespect it. All the bands in Issue 3 have mastered it, their Great Work is done, else it would not be here for you to experience.

Connecting fans with artists is beneficial to both parties, each gaining something unique from the encounter but borne of the same primitive instict. Here, the aggressive assault of bestial destruction moves the blood in the wild and animal soul of man. The long and sweeping melodies of black ambience embrace the philosophers of the world who gaze at the stars and look for answers in the arts, sciences and souls of mankind. Others may find their heads and necks sore after a loud night of amplifiers and crowds, whiskey and cocaine, good friends and a passion for music that defines their existence, whether they care to think of it in such terms or not.

So if you can't 'find the time' to do what you love the most, then get out of the way of those who are making time. If you can work 40 hours a week for your asshole boss, you can work another 40 for yourself, your band, zine, etc. and the art that you support.

Sleepwalker
Tucson, AZ
09/2012
info@forbidden-magazine.com

SAR.KEST GR.OVE

Aith a unnatural talent for songwriting, a aggering amount of energy and ability, SBM menace Darkest Grove has recently oduced another album of epic proportions. Aith little, if any, online presence, Darkest rove maintains the mysterious aura that once fined black metal years ago and allows the usic to speak for itself, void of any fashion n-sense. If I could have only convinced the nd and label Forever Plagued Records into re-suing their demo... -Interview by Sleepwalker

ails! Tell us about the new album, Coming of 2012! I was ry impressed by its production and aggressive delivery!

oming Of 2012 is a philosophical group of ideas that have ought us to our current predicament. Evil in its many tural, yet reactive environments. An evolution of cause d effect to chaotic reality. Mostly divided by some kind moralistic ploy to separate its existence from being a by-oduct of our own doing. A judgement of good guys rsus bad guys an egotistic struggle to remain better in aracter than the next person or species.

ke the debut full length, Darkest Grove uses a wide riety of sounds, styles, atmospheres and dynamics to ake a really solid album. What is the writing and cording process like?

e writing process is a collection of creative waves that me and go. Ideas usually spawn DG musically and it olves from there. Sometimes once a few ideas are visioned the rest is progressively applied to what was tiated. Recording is the second to last step once all the aterial is ready.

th songs that are averaging 6 or 7 minutes in length, how you know when a song is 'done'. When do you know en to stop writing or pull parts of one song and use for other?

is is strictly by coincidence only. The songs evolve turally and the structure of the songs I believe are a big rt of why they turn out the length they do. With the ception of "Return Of The Moonchildren" which was the st song which had a premeditated length of time.

as there a general idea of what you wanted to accomplish th Coming of 2012? Do you feel like you realized that ion? Why or why not?

Like the first album the general idea was conceptual. Nothing really any different with the new album has occurred, its still conceptual just much more broader than some may think.

Will the full album contain the lyrics? I really want to know what is going on in this album...a 25 minute track titled 'Return of the Moon Children' is too mysterious and begs for further explanation!

All of the releases contain the lyrics as relevant as the vocals are decipherable on all DG. Its meant to be that way so you can hear what is being said. Its also prevalent to mention the simplicity, that it is meant easy to hear. Unfortunately ROTMC is meant to be mysterious for a reason. What I will say is, that this song is for those who speak not through verbal means but through the spirit. The most lonely of individuals in regard to the so called species. Who yearn to return among their own whether they know it or not.

It has been 6 years since the last full length, which I also thoroughly enjoyed. Please give us a brief history of Darkest Grove...

In 2000 DG started from the ashes of another entity, in 2003 the first demo was recorded. In 2006 the debut was recorded. Which brings us to the new album that was recorded in 2011. During all that time songs were being written and structured and the length of time between releases is only relevant to the writing process or time available to process everything. No specific reason for the length between material, however DG cannot stand the idea of putting out albums just to put them out, one after another which I suppose does have some influence.

Is there a relation between Darkest Grove and Forever Plagued Records. Are the songwriter and label-owner one and the same?

DG has a relationship or bond with whomever it happens to work with. Our friends are chosen very wisely for a lifelong

term. Relationships are about quality, not quantity. With that being said all correspondence is also done through FPR.

What is the most difficult part of being involved with Darkest Grove? What is the easiest? What is the most rewarding?

Nothing really we accept our fate.

If a listener could take something away from your music, what would it be? How would you want a fan of your work to introduce someone else to it? There is much more going on in Darkest Grove than senseless heavy metal, there is obviously something more profound and eternal...

That it is music with meaning of some sort, that it is more than a shallow hole of egotistical wishes for oneself. Well if they were a fan, I hope they'd be honest and substantial in representing how they viewed the band.

Does Darkest Grove perform live? Why or why not?

DG have not performed live. Mainly because the live atmosphere is not really in spiritual sync with what the band is. The idea has been discussed before and perhaps one day it will happen but I really doubt it will be a normal occurrence and if it did happen it would probably be a very special event.

With so many different moods reflected on Coming of 2012, I must ask: What influences you the most musically? If you could only have a few albums to live with until your last days, what would they be?

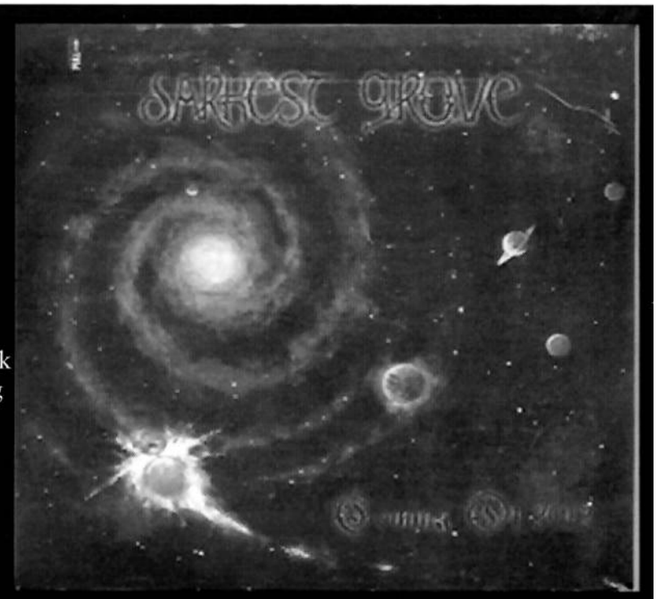
If DG had a musical preference it would be very eclectic. I think this statement holds some meaning as to why the music is very varied.
Would probably depend on where I was. Some quality classical stuff like Holtz; planets, Mozart and Phillip Glass, Danny Elfman, Colin Towns etc

What influences you lyrically? Art and literature, science or philosophy?

I think its pretty obvious that lyrically DG is very Philosophical.

What does the future hold for Darkest Grove? I do hope we won't wait another six years for a release!

An Ep, or perhaps a step in a more ambient direction for the next album. Just ideas for now nothing set in stone. Only time will tell. Thanks for your interest in Darkest Grove. Again all correspondence is through FPR, DG has no direct contact.



FOREVER PLAGUED RECORDS
Spread The Plague!!!
"Tortured Hymns For The Sickness Within"

foreverplaguedrecords.com

Out Now On Forever Plagued Records!

DARKEST GROVE
"Coming Of 2012"
Digi CD

GRAVELAND
"Immortal Pride"
LP + Poster

Coming Soon:
Graveland - In The Glare Of Burning Churches LP + Poster
&
Nightbringer - Death And The Black Work double CD

ABYSS RECORDS

ounded by Dan Ferguson in 2008, the label has since retched its bloodied talons around the globe, always in arch of the hardest-hitting outfits from various areas of treme music. As promised, fanatical fiends of the orbidden...behold the second installment of the Abyss ecords feature, examining the latest, greatest releases om the underground label! The records showcased this me around, are hot off the presses or represent what byss has in store for the remainder of 2012.
byss Records Feature by Nate Vaught

After nothing more than a handful of demo releases, Swedish old school thrash-a-holic warriors, Entrench bring a full-length release to the extreme music table in the form of Inevitable Decay. It's a safe bet that at first listen, one can easily feel like they've been zapped back to the mid-80's, when high tops and painted on denim was all the rage in thrash circles. This whole thing sounds like it was orded back then. Where style is concerned, it's like classic eator, Kill 'Em All-era Metallica, and Slayer all went in on a stard lovechild and the angry outcome was Entrench. Headbanging le ditties like "Debt of Sorrow", "Portrait of a Phobia", and the ser, "Where Only Ruins Remain" are all sure to get fists pumping a hairnado-filled frenzy of metal thrashing madness. You have been rned!

Hailing from Anchorage, Alaska, the trio known as Thousand Year War present their latest release in the form of ten raging, blackened death, with occasional stylistic similarities to that of Swedish fanatics of Viking lore, Amon Amarth. Vocals range from low growl to black metal screech, and fit well with the march-into-battle feel of the instrumentation. "Defiance", "The Sea" (involving vocalist ram Lohr's fondness for the briny deep), "Open Casket", and a loping take on Immortal's "The Storm I Ride" are all definite hlights of Tyrants and Men. "Weak souls fight their battles, I will er kneel!"

The latest effort from Desultor (not to be confused with fellow Swedes, the somewhat legendary Desultory) appears to be an experiment in melodic death and thrash gone completely off the deep end. Upon first listen, a comparison to acts such as Devin Townsend's Strapping Young Lad and Seattle's own Nevermore are undeniable. "Another World" and Division Insane" are prime examples of what kind of destruction s duo is capable of. "And So We Bleed…" ignites like a hellish ebomb, further showcasing that same kind of fury. "The Luxury of in" serves as a somber instrumental intermission before the irlwind of "Caged" lets the listener know the journey's not over t yet. Energetic and seemingly locked into warp speed, Desultor ide from their suspicious name choice) undoubtedly know exactly at they're doing.

A Celebration of Death marks the Fester's return after going off the radar for about seventeen years. Here, the band's sound takes on a more menacing and raw approach than past efforts. Old-school riffs and the raspy screech of vocalist Thomas Andresen drag the listener into decidedly grimy depths on the slower, doomier numbers like "The Black Tower" and "March of Death", as well as the more aggressively paced "I'll Hunt You Down!" When all is said and done, the rest of the record follows suit, making for a solid effort, save for a bit of a repetitious lull a little after the midway point. Ears perk up again for the closer, "A Face for a Funeral", and an industrial remix of sorts from that pointy-nosed, demonic elf guy, Mortiis!

Clawing their way through the soil of Tampere, Finland, the ghoul patrol known as Rocking Corpses have returned from the grave to slay us all with a fatal dose of Rock n' Rott. You want horror? You wanna party? You want death metal with a worm-ridden spoonful of beer-chugging rock n' roll influence? Look no further! Looking at the cover of this record, with the band's name on my mind, this is admittedly not what I expected…and it's a good thing, damn it. The record's first legitimate number, "Up From the Grave" immediately showcases the band's mixture of clean, bluesy vocals and guttural death metal growls and the song is definitely a highlight, as is "For Better for Worse." The thing is, sometimes it works… sometimes, not so much. But, when this band is on spot, they're on fucking spot. For instance, "Take a Whiskey" makes the odd vocal approach work really well. "925" takes a noticeable turn, with minimal death metal approach in the vocals, and an early '90's alternative sound. By the time "In the Dead of Night" kicks in, it becomes aware that Rocking Corpses return to their most effective form, even though the vocals remind me of the "Danzig" vocals on that "Hips Don't Lie" mash-up. Sex, Drugs, Rock n' Rott, regardless!

Hailing from Pisa, Italy, the death squad known as Humangled return with their latest assault in the form of the four-track EP, Odd Ethics. Now operating as a five-piece, the band has once again evoked that same quirky spirit found on their 2010 debut full-length, Fractal. For further proof, one needs only to witness the opening track, "Needles of the Blind." Much like on the band's first release, the EP bears clear inspiration from death metal's undeniable greats like Carcass and Death, while injecting elements of doom and thrash as needed for extra flavor, maintaining great production throughout. "Skinned, to Feel All" and "Smells Acrid" are the definite high point on Odd Ethics. Fans of 1990's Swedish death and the band's previous effort would be wrong to pass this up!

officialabyssrecords.com

ABYSS RECORDS

Extreme Underground Metal Music Label

HUMANGLED
(Old School Technical Death Metal from Italy)

Unconventional Death 'n' Roll Like Human Beings Butchered & Cooked in an Italian Way
"ODD ETHICS" CD EP
$7 + S/H

FETUS-STENCH
(Brutal Death Metal from Sweden)

Deathgrinding Metal, A Sonic Beatdown that Will Blast Your Face Into Shreds of Flesh
"STILLBIRTH" CD
$10 + S/H

RADIATION SICKNESS
(Death Metal / Grindcore from U.S.)

Includes Remastered Version of "The Other Me" 1990 E.P.
"REFLECTIONS OF A PSYCHOTIC PAST" CD
$10 + S/H

CORROSIVE CARCASS
(Old School Death Metal from Sweden)

Feel the Essence of Early Swedish Death Metal
"COMPOSITIONS OF FLESH" CD
$10 + S/H

SOUTHWICKED
(Classic Old School Death Metal from U.S. / Europe)

Early 90's style of American Death Metal, Features Allen West (ex-Obituary) on Lead Guitar
"DEATH'S CROWN" CD
$10 + S/H

ROCKING CORPSES
(Rock 'n' Rott from Finland)

Rocking Corpses Play Putrid Zombie Rock 'n' Rott with a Black Toothed Grin
"ROCK 'N' ROTT" CD
$10 + S/H

SEPTEKH

(Thrashing / Death 'n' Roll from Sweden)
"The Seth Avalanche" CD EP
$7 + S/H

DISEIM

(Old School Sludge / Death Metal from Latvia)
"Holy Wrath" CD
$10 + S/H

ETERNAL HELCARAXE

(Epic Black Metal from Ireland)
"Against All Odds" CD
$10 + S/H

FESTER

(Classic Black / Death Metal from Norway)
"A Celebration of Death" CD
$10 + S/H

DESULTOR "Masters of Hate"

(Extreme Metal from Sweden)
12" LP Die Hard Version $18+S/H
Limited Edition of 100 Copies (hand numbered) on 180 gram Transparent Red Vinyl, Includes High Gloss Jacket w/ 2 Sided Color Insert Exclusive Embroidered Patch, Logo Vinyl Sticker & 1 1/4" Desultor Button
12" LP Regular Version $15+S/H
Limited Edition of 400 Copies on 180 gram Transparent Red Vinyl Includes High Gloss Jacket w/ 2 Sided Color Insert, Logo Vinyl Sticker
ALSO AVAILABLE ON CD $10 + S/H

8063 S. Madison Ave. #360 Indianapolis, IN. U.S. 46227
Phone: (317) 887-2302 Email: abyssrecords@hotmail.com

WWW.OFFICIALABYSSRECORDS.COM
WWW.FACEBOOK.COM/OFFICIALABYSSRECORDS

Distributed in Europe by SOUND POLLUTION

DOOM / DEATH METAL FROM SWEDEN

THE GARDNERZ

NEW MINI ALBUM
At All Fades
CD EP $7+S/H

WWW.OFFICIALABYSSRECORDS.COM

MELODIC BLACK / DEATH METAL FROM SERBIA

THE AGAINSAL FIRE

DIGI CD $10+S/H

WWW.OFFICIALABYSSRECORDS.COM

XBM cult Plutonian Shore has uilt a reputation for strong live erformances and transcendental ongwriting. Their upcoming split ith A Transylvanian Funeral is scussed here as well as influences, story and their vision of the future... Interview by Sleepwalker

ve us a brief history of Plutonian Shore, if you will, for e uninitiated!

ne Plutonian Shore coven began in early 2010 in San ntonio Texas by our triadic union of members Zvs, evastation and Amethyst Moon. Devastation and I (Zvs) d previously lived in Bitburg, Germany and performed th the Black Metal entity Monotor, later relocating this nd to Winnipeg, Manitoba Canada. Monotor eventually lded which led to an interesting turn of events that landed in San Antonio Texas around 2008 where we reside day. With over a decade of musicianship from previous nds, and a direct philosophical insight, our goal became direct an energy that we had all felt could be a vehicle r our own magickal exploration into uncharted realms. e are constantly pushing those boundaries. Basically cusing on every aspect we felt our previous musical deavors fell short.

ll us about your split with A Transylvanian Funeral, lchemical Manifestations'! Tell readers in your words, w this union came to be?

After the release of our Second Full Length album "Lunar Rites" the idea for a split had come into discussion between our members. A few months later we began speaking with an artist we felt was musically competent to share a release with. Unfortunately after months of avoidance and lack of contact from the individual we decided it was best to seek a stronger more focused musical entity for the split. Around June 2012 we had been traveling through the Arizona Desert region and was aware that A Transylvanian Funeral's sole member lived in the area. We had previously done some tape/cd trading in the past and decided to organize a meeting. There was no prior agenda to work with ATF, however our gathering seemed destined to become a strong alliance which resulted in the planning of Alchemical Manifestations.

Plutonian Shore is responsible for the CD artwork, were as I did the tape version. How do you feel the visual aspect of the music is presented? Was it a challenge to put something musical into something visual?

The Visionary and Sonic Aspects of Plutonian Shore go hand in hand. This entity simply could not exist without the other. It has always been easier to express our message through symbols which we use with almost every release.

Why the choice for the Rotting Christ cover of 'The Fifth Illusion'? Obviously, it is a killer track but why this one out of thousands of great music from the extreme music world?

Rotting Christ is one of our greatest influences. As a young teenager I became completely entranced by the album Non Serviam. The Fifth Illusion is the opening track to that album. It is my way of paying homage to the band that gave birth to the idea of Plutonian Shore.

To you, what is the 'Fifth Illusion'? What about the 'Fifth Element'? How you describe such ideas and ways of thought?

I believe the The Fifth Illusion is the false reality we live in. The holographic universe. Our perceived notions of what is real and what we think we understand. If there is a fifth element perhaps it is the astral or ethereal realm or the spirit that moves on after death.

What was Plutonian Shore's intent with preparing material for this split release? I understand all of your material is exclusive that is appearing on this release?

The intent for this split was to incorporate a field of energy we felt was lacking during our live rituals. It is important for us to keep our material fresh so our feelings toward the songs themselves do not become stagnant. We are first and foremost a live entity and write material for the purpose of playing live. Our two newest songs; A Thousand Eyes and The Beast and the Mirror are some of the strongest songs we have written thus far. The material released with this split will forever live solely on it, never to be repeated.

Being from San Antonio, Plutonian Shore has no doubt a strong 'scene' to thrive in! Tell us what the gigs are like there, the crowds, bands and fans!

Texas in general has a fond appreciated for the dark arts and we are extremely proud to call it home. Great bands such as Hod, Averse Sefira, Thornspawn, Gnostic, and Absu have really set the standard for great fucking metal. The fans and followers always are appreciative for traveling to their neck of the woods and always bring the energy. Most of the bands we meet and share the stage with end up as close comrades.

What are some of the challenges for being creative in Plutonian Shore? What are some of the best rewards?

The single greatest challenge is time. Creativity is never a problem. As long as we can sit and dedicate the time to our instruments, the music will follow. The single greatest

ALCHEMICAL MANIFESTATIONS

reward is creating something from nothing. Our followers and supporters add fuel to our raging fire.

From where does Plutonian Shore draw their influence? We had discussed Hermetic Philosophy briefly and we shared a common ground on the key elements of the Western Tradition...tell us how this is manifest in your music and your other influences!

Plutonian Shore's influences are vast. The study of the Hermetic Qabbalah and its Sephirah has proven to be a constant influence on the majority of our releases. The Tree of Life motif is even intertwined within our logo itself. The tree is a glyph of our multi-faceted universe. The idea that we are excrement on this plane but have the potential to trans mutate ourselves into gold is a key theme. It is the alchemical manifestation we seek, along with the exploration of hidden realms through meditation and magickal practice. We are by no means adepts in this study but seekers of these mysteries.

Many feel that black metal is watered down, a mere shadow of its previous Scandinavian incarnation. Do you feel that it is better than ever, complete shit or do you not care? Does Plutonian Shore support mp3 black metal on iTunes, etc.?

In some ways I can agree with this. Some individuals seek to completely sound like a specific band which of course makes them

ound nothing close to the originator. Plutonian Shore has lways assimilated our influences to create our own unique ound. I believe the goal of Black Metal is a purely hilosophical agenda, be it Satanism, or the many facets of he occult, coupled with an unrelenting musical execution hich will leave the uninitiated gasping for air. I can't say s better than ever, but still holding strong. As for Black letal on mp3 and other digital gateways, we are open to he evolution of trading media. I personally will always refer a hard copy but to each his own.

it at times difficult being a band and a family? Is it more ewarding, challenging, etc. ? Why or why not?

s many may not know, we are a family band. Both evastation and I are brothers, and Amethyst Moon is my ife. It can be challenging at times, as when you are closer someone the easier it is to become angry with them. On he other side of that coin, we share common goals, usical styles and direction for the band.

hat does the future hold for Plutonian Shore? More aterial in the works for releases, tours, etc.?

November we will head to Dallas Texas for the athering of Bestial Vengeance Fest 3, and early next year e will travel to Harlingen Texas for the Day in The Valley Death Fest 2. For 2013 we will focusing our energies nce again to produce our 3rd Full Length Album, which e feel will be our strongest release thus far. A tour is finitely in order for the latter part of 2013.

here do you envision Plutonian Shore in five years? Why why not?

the world hasn't turned to shit by then, we hope to travel utside of the U.S and tour other countries. The music will ntinue to be produced however I hold no prediction as to hat kind of transformations this band may take, as our th may lead us to interesting self discoveries.

he last words are yours!

any hails and thanks to everyone at Forbidden!

2628

PLUTONIAN SHORE

A TRANSYLVANIAN FUNERAL

SPLIT TAPE

ALCHEMICAL MANIFESTATIONS

ALCHEMICAL MANIFESTATIONS

48 Minutes of Magick Ritual and Philosophy
from
USBM Cults Plutonian Shore and
A Transylvanian Funeral
10 Exclusive Rituals

10.31.12

Forbidden Records

www.forbidden-records.com

CRYPTOPSY

Canadian Death Metal giants Cryptopsy have returned to slay the impious and innocent alike with their new self-titled and self-released album! Having dominated the tech-death scene for years, the following discussion sheds light on their creativity, line-up changes and gives us a glimpse of the bands future. Interview by Sleepwalker

Tell us about your new album, your 7th full-length, titled simply, 'Cryptopsy'. Why the decision for a self-titled? Something pertaining to the material or more a reflection of the history of the band?

Yeah it was pretty much cause this album would contain new and old kind of Cryptopsy material. Also because we just thought it was time to make a self titled album, for out 20 years in the scene.

What was the recording process like for 'Cryptopsy'? There were a few video clips, it seems that the band was enjoying themselves in the studio...is this true? Or was it more of a grueling process, locked behind glass?

Haha, no it was a great process, one of the easiest that we have ever experienced. Everyone was very prepared and I guess we have also all evolved. What we took our time on was the mixing and mastering just to make sure we would have the desired sound.

What really got my attention from the one-sheet was that this album is being self-released?! Do tell me more! Why this change, who will be handling distribution, where can fans get it, etc.?

Yes we have been wanting to do this for a while now. We recorded 3 songs in 2010 that will be featured on a best of CD put out by Century Media. This was basically our last obligation to them. Now we our releasing this ourselves with the help of a great team! Galy Records, Revolution Harmony Records, Candlelight Records, Plastichead Distro , JVC Japan, FAB distro and Clawhammer promotion.
You can find the CD on our website www.cryptopsy.ca and is available now. Street dates around the world vary from region to region, but they will be in stores by the end of the year. Itunes is ready thanks to SoSouth and will be available by Sept 25th. We also have Merch on our site, vinyls soon and some great contests.

With releasing the album yourselves, was the album more of a burden? Did your songwriting, recording and writing process suffer because of it? Or did it grant more freedom for the art and future of Cryptopsy?

More freedom and more responsibility. Working for ones self is not a burden it's quite rewarding. The initial investment is big and it's a lot of work but it's all worth it. Just us as a team and the fans!!!

Cryptopsy is a band that has enjoyed excellent reviews and praise for fans since their inception, save for your previous full-length, 'The Unspoken King'. Without giving to much attention to the naysayers of the internet, it seems fans thought your style had changed to embrace 'death-core' or some other fleeting genre label. How would you respond to these remarks (other than crushing them with the S/T, of course!)?

LOLLL, we never intended on touching any of the styles mentioned above and never did in my mind. The writing team was different for the first time in Cryptopsy's career so that would explain the differences.

What goals did Cryptopsy have in mind when sitting down to write this new monstrosity? I am not classically trained or jazz-minded when it comes to theory or composition, I am curious as to how you approach the creative process, stay fresh and know when you are delivering your best...

When Jon and I started writing for the album we could hear right away in the songs and riffing that this was Cryptopsy a la 2012, hehe. We just wanted to have fun with the songs honestly. We paid a lot of attention in that direction, making songs, not just riffs pieced together, but music that starts, goes places and finishes with style and flow. Hopefully we got close.

Just to build on the last question, what does Cryptopsy listen to for enjoyment? Zappa? Coltrane? Deicide? King Crimson? I can only imagine the wide variety of musical influences, so do tell readers what a piece of music needs to really grab and hold your attention?

It's very very very diverse for all of us! We listen to a lot of different bands, artists, genres. We are music lovers first and metal players second. All that you mentioned above has been listened to many times, then just add 500,000 more band, lol

What about non-musical influences, like society, philosophy and the sciences? What influences are drawn upon to form lyrical subject matter?

Matt's lyrics on this album deal with real happenings that took place here in Canada. So you could say that they deal with the unexplained, paranormal, history, facts and embellishments.

Tell me about the cover art for 'Cryptopsy'! It is deceivingly simple but has more than meets the eye at first glance. Who was the artist, why was he commissioned, what about the cover relates to the music?

The artist is Mircea Eftemie. Chris knew him from past work. We wanted to have a kind of coat of arms with old and new Cryptopsy symbolism. He pretty much nailed it with his first design! There is a lot of detail in the cover without going overboard. I like it a lot.

With 36 minute spread over 8 crushing tracks, it seems that there are 3 hours of music crammed into the rather 'short' album. Were there any leftover tracks that may be used in future releases?

No we never have left over tracks on any album that we do. We try to write songs that will make the album all the time, if something doesn't fit we scrap it and forget it.

With that being said, I don't believe Cryptopsy has done any splits, Eps or any other release other than the full-length. Why is that, anyway?

Not too sure, I guess we have just always wanted to release songs the way we have been. I guess on the best of CD the 3 songs could be called EP material.

What does the future hold for Cryptopsy? Tours, more material and merch?

Yeah hopefully so. We totally want to tour this album, just waiting on reasonable offers. Merch is ready and available, writing we will see later.

The last words are yours! Thanks for your time!

Thank you very much for your support
See you on tour!

http://cryptopsy.ca/

Having just unearthed their debut full-length, Birmingham, Alabama's Ectovoid are quickly making a name for themselves with their haunting atmosphere and old-school death metal attitude. Here, the power trio discuss their release on Hellthrasher and Blood Harvest, 'Fractured in the Timeless Abyss'... Interview by Sleepwalker

Greetings! Tell Forbidden readers about your debut album, 'Fractured in the Timeless Abyss', out now on Hellthrasher Productions! The material is strong and unishing, how does it feel now that it is released?

Greetings. "Fractured in the Timeless Abyss" was composed between the autumn of 2010 and 2011. We began recording it in November of 2011 and finished the recording and mixing process right before the new year. We are proud to have released this album and have been very pleased with the response it has gotten so far.

Give us a brief history of the band! I understand you are from the southern United States?

Yes, we are all from Birmingham, Alabama and have all lived here our entire lives. The three of us had already been collaborating on different musical projects for about three years when we decided to form Ectovoid, which happened officially in August of 2010. We began writing material immediately and self-released our first official demo, "Breathing Blackness," in March of 2011 on CD-R and as a free download. We continued writing material and were ready to record our first album by November of last year. The album was released on CD by Hellthrasher Productions in May of 2012, and the vinyl version will be released by Blood Harvest Records shortly.

How long have you been writing material for 'Fractured...'? How has the material changed since you began writing it, after getting in the studio, performing it live, etc.?

The album includes rerecorded versions of the three songs from our demo, so the material dates back to when the band first formed. All together, it took us about a year to write the nine songs on the album. I think our music has gradually gotten more diverse and complex, but the core sound and idea has remained the same. We are very motivated and productive songwriters, but we also take our time perfecting our songs and sometimes continue making adjustments and changes long after the basic compositions have been written.

What is the meaning behind the bands name? Ectovoid...hmm...

The prefix "ecto-" means "outer" or "outside," so the name translates to "outer void" or "outer space." In addition to being an original name that we created, this name is very representative of our sound and lyrical themes and we thought it would work perfectly for the band.

Tell me about the album title, as there is no track that bears the name 'Fractured in the Timeless Abyss'...

The title comes from lyrics to the song "Splintered Phantasm," the fifth song on the album. The lyrics describe the essence of one's soul being fractured and destroyed upon ascending to space from the body after death. We felt the title suited the album well, and we like having our titles related to our songs without being named after one of them directly. Our demo was named after a lyric in one of its respective songs as well - "Breathing Blackness" comes from the lyrics to "Transcend into the Moonless Night."

How are songs written and recorded in Ectovoid? Is there a central songwriter or is it a group effort?

Our bassist/vocalist C.B. wrote almost all of the riffs on the album, while I wrote the majority of the lyrics. I began learning how to play the guitar about a year ago and I have started composing material for our new songs as well. Sometimes a song will begin as a title with some lyrics before any music is written, while other times music will be written first and the lyrics and themes will be applied later on. While one of us may write all of the individual riffs and/or lyrics for a piece, we are all involved in putting the finished songs together. We all value each other's input and it is very much a group effort in the end.

How does Ectovoid compare the studio to the stage? Which do you feel best represents you music, your message and your vision?

We love playing live and always give it our best effort whenever we get to perform. We are confident on stage and are regularly complimented on the strength of our live performance. With that said, our obscure location and our outside commitments to things like jobs and school means that we don't get to play shows as much as we would like. Personally, I think the recordings should always be the top priority of a band. Live shows can be great, but they are ultimately fleeting, temporary experiences and there will come a time when performing live will stop happening. Recordings, on the other hand, last forever and can be experienced anytime you see fit. Those are what your legacy is based on.

The brief bio available from Hellthrasher Productions declares your lyric content is influenced by the afflictions of the mind and the terrors of time and space that await man after his death. Can you expand upon this? What inspires you lyrics or, at least, what stirs your thoughts and calls you to write and be creative?

Ectovoid's lyrics deal primarily with ideas concerning the soul, the mind, the nature of existence and consciousness, and the vast and unknowable cosmos in which we all dwell. Our lyrics are influenced by our imaginations, fears, dreams, and experiences regarding these subjects. We don't typically take inspiration from books, movies, or other outside sources like many bands, and we've never been interested in writing lyrics about the typical subjects that most death and black metal bands engage in.

Fans of your sound can get your music digitally at the Hellthrasher Bandcamp page or order physical goods from their webstore. Would you rather someone buys your CD rather than your mp3 files or do you not give a fuck?

As long as people are interested in our music, we don't really care how they procure it. We know that there will be plenty of people who download the album without paying for it as well. Obviously we would rather people purchase physical copies of our releases, and we put a lot of effort into this aspect of our productions, such as the artwork and layout. But at the end of the day, as long as people are listening to our music and connecting with it, we are satisfied.

How did your relationship with Hellthrasher come about? Being they are a Polish label and you are in the States, maybe you had a previous relationship on another project?

Actually no, this album is the first collaboration we've had with Hellthrasher Productions. In fact, we had already recorded the album before we had ever talked to them. After we had finished the recording and mixing process we posted a song online for people to listen to. Hellthrasher heard it and then contacted us, saying they

vere interested in releasing our album. We had never eard of their label before, as they had been active for ess than a year at that point. But we quickly realized that ney are very serious and professional about what they re doing, and we agreed to their offer. So far their upport has been excellent. They have done a great job of romoting the album and gave us a great deal of input nd control in releasing and presenting it.

Speaking of other projects, are there any others that members of Ectovoid are involved in that you would like to mention?

No, none of us are involved in any other projects at the moment, although that could very well change in the near future.

What does the future hold for Ectovoid? Do you have nore material written, recorded, planned, tours, etc.?

Right now we are working on writing material for our econd album. We already have three songs that are asically finished, with lots of other things waiting to be ompleted. We are also looking to travel farther outside f our immediate area and play some shows with some igher profile bands. Tours are unfortunately not really an ption for us at this point, but hopefully this will change n the coming years.

The last words are yours!

Thanks very much for the interview and we appreciate our support. Check out our debut album, "Fractured in he Timeless Abyss," out now on CD from Hellthrasher roductions and soon to be released on vinyl by Blood Harvest Records!

Hellthrasher productions

ttp://www.hellthrasher.com/

The groove on 'Dark Clouds of Consciousness' can't be fucked with as it builds from a crawling creep into a towering giant of black blasting, casting a long shadow over the the frightened onlookers. Low (but not face-down on the ground) fidelity production lends itself well to this collection of rituals, as does the eerie cover art upon the slick digipak case.

-Sleepwalker

https://www.facebook.com/ectovoid

Mourn not the dead, for it is the living that suffer.

PTAHIL

"The Almighty Propagator of Doom and Despair"

7 songs of ritualistic tribute to the adversities of life.

AVAILABLE 12/21/12

STILL AVAILABLE

"For His Satanic Majesty's Glory"

ptahil.com

wraithproductions.net

CODE7

MORTAL PERIL

5 Track EP
'Of Black Days and Cruel Alliances'
OUT NOW!

http://mortal-peril.de

HORROR PAIN GORE DEATH PRODUCTIONS

SUPREME BLACK METAL!

SHADOWS IN THE CRYPT

cryptic communications

FROM HELL'S DEEPEST ABYSS COMES A NEW ALLIANCE, FORGED IN BLOODSOAKED BLASPHEMY AND PROCLAIMING A RETURN TO THE WAYS OF THE OLD. PENNSYLVANIA'S SHADOWS IN THE CRYPT SUMMON THE DEEPEST DEMONS HIDDEN WITHIN THE EARTH WITH NINE HYMNS TO THE GOAT, ANNOUNCING HIS VENGEANCE UPON THE MINIONS OF THE NAZARENE

$10.00 U.S. / $12.00 WORLD

FOR FANS OF HORNA, EMPEROR, OBTAINED ENSLAVEMENT, WATAIN, DARK FUNERAL, SARGEIST, DEMONCY, DIMMU BORGIR, TESTAMENT & DEATH

HPGD HORROR | PAIN | GORE | DEATH PRODUCTIONS

VISIT OUR MASSIVE DISTRO WITH MORE THAN 2000 ITEMS IN STOCK, ALL WITH FREE SHIPPING

www.horrorpaingoredeath.tk

FREE 2012 PROMO
'BAPHOMENTAL AFFLICTION'

BAPHOMENTAL AFFLICTION PROMO DEMO 2012

FREE FULL LENGTH
'BEYOND THE GRAVE'

shadowsinthecrypt.bandcamp.com

Hypnotic Dirge Records

Presents

netra - sørbyen

After releasing the monumental debut album 'Mélancolie Urbaine' in late 2010, netra returns again with a new album entitled 'Sørbyen'. With influences ranging from the moodiest jazz music to black metal and trip-hop, netra has always been about challenging the listener's open-mindedness and the upcoming 'Sørbyen' album shows netra continuing to evolve its experimental sound using a palette of varying musical and artistic influences to create an album that is claustrophobic, organic, and unmistakingly depressing. A truly unique album that bridges the most unsuspecting genres together, Sørbyen, named after a neighborhood in Gjøvik, Norway in which the artist behind netra recently lived, could be described as a strange but fitting hybrid of Burzum and Hooverphonic. Either way, this release builds upon the foundations of the debut album, but is more far-reaching in its experimentation and manages to effectively introduce new elements to netra's already genre-bending sound while maintaining a certain nostalgia and depression.

AVAILABLE SEPTEMBER 29th, 2012

accepting pre-orders now/full album streaming on bandcamp

www.hypnoticdirgerecords.com

N ∃ T R A

Combing elements from genres extreme and sublime, French artist Netra is not afraid to take chances and explore the furthest reaches of dark music. The songwriting is supreme and the performance is solid, so take notice of the words that follow! - Interview by Sleepwalker

Tell us about your second full length album, 'Sorbyen'. I undertand it is an area of Norway you recently lived?

Indeed, it is a place that gave me a lot of inspiration. This new album can be seen as a kind of tribute to the time I spent there, but not only. There are a lot of things in "Sørbyen", plenty of emotions, memories, good times, bad times, it's a real slice of life.

What were some of the things you wanted to accomplish with this release? You have such a large variety of instruments and sounds in your work, were there things left unsaid from your first album 'melancholie urbaine'?

I believe that, when releasing a first album, one cannot expect achieving anything "final", there must be things left unsaid, as you put it. I did not impose myself anything special for this release, I just had a few things to take out of my system, including a large variety of emotions, hence a large variety of sounds.

Tell me a little about the cover art...is that you? Where, when, why was that image selected for the cover?

That is me indeed. This picture was taken on the roof of a building in the town of Gjøvik, Norway, during winter 2012. I wanted something... different. Something raw, depicting boredom and most importantly, anchored in everyday life. It's a way of saying that this is the real me.

With the album taking its name from a place, I must ask, where are you from or currently staying? How much of your previous living areas influenced your work in relation to Norway?

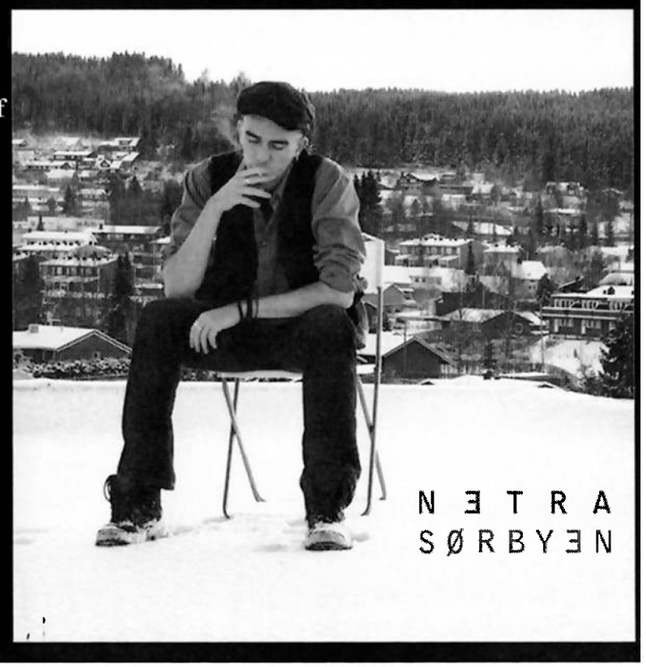
Moving to Norway was a change for me, that is the least I can say. Hard to say which influence it had on my work, especially compared to other places. I'll leave the answer to those who listened to both albums carefully, as I lack of perspective. As for now, I am preparing to move to Germany for a couple of years, and looking forward to this new experience.

I enjoyed your debut full-length, liking it to a movie soundtrack. This album seems to have a great deal more lyrics involved. Why the change?

I really don't know about that. I do like singing, I believe I wanted to make the album somehow more organic, more focused on life.

To build on the last question, if you were to work on a movie score (and maybe you have, forgive my ignorance) and you had a say in the subject matter, what visual images do you feel would best fit your music?

Probably a Michael Mann movie.



here are so many things going on in the music. The pener builds well from a simple beginning into a full black netal attack where as 'a kill for a hug' is a moody piece that rings to mind the Sisters of Mercy. How do you describe our music to a new listener?

like to think of this album as a mixture of old Burzum and Hooverphonic. That's always the easiest way to describe omething, as a mixture of other things, right? In terms of mbiance now, let us consider this: being in a nightclub, aving a couple of beers with some friends, drunk, urrounded with people pointlessly dancing like there's no omorrow, everything suddenly stops around you. The usic fades away, your mind collapses and you wonder what the hell you're doing here, like you don't belong with ese people, nor with any people for that matter. Now, magine the soundtrack of this, you'll have a glimpse of what Sørbyen holds.

What are some of the things that influence your music? I oticed a theme with streetlights, urban life, etc. but what bout philosophy, art and other music?

Other music? of course, any kind. Philosophy? not really, at east not explicitly. But art, and particularly cinema, efinitely! Again, no particular boundaries. Some highlights hough: Kounen, Noé, Becker, Mann, Cronenberg...

How do you feel with netra being a one-man project? Do ou have plans of performing live in the future? Why or why not?

feel great about that. This is freedom. I do whatever I vant, whenever I want, it is very comfortable. Therefore, I o not have any plans of performing live for now, but never ay never !

This is your second release with Hypnotic Dirge Records, ow did this relationship come about and how does your usic fit in with the label's roster?

The relationship started simply by me contacting Nick kog about netra in 2010 or so. He liked it and released it. think that the label's roster is quite original, it definitely tands out of the usual "depressive black metal" label.

What other projects or releases that you are responsible for hould we know about?

also play the guitar and sing in a rock band called tangala. It's a totally different business though, it has a lot nore to do with Kyuss, Electric Wizard and that kind of eavy, drug-fueled, vintage shit. You can check out our irst album on Solitude Productions, and we also have a ew video coming out soon, featuring some vintage ombies and stuff.

Are there unreleased tracks recorded that may one day be released by netra? Why or why not?

There is some unreleased material indeed. I don't know yet how this is going to end up. It might turn into new songs or just slip into oblivion, I can't tell right now.

Tell us a little about your recording setup. Do you do it all yourself? What are some of your favorites instruments or pieces of gear?

I do everything by myself indeed. I do not owe so much equipment to be honest, just a customized LesPaul, a Yamaha fretless bass guitar and a 5watts Epiphone combo, very vintage, very cool. A couple of pedals and that's it. I'm really not into buying tons of gear.

What does the immediate future hold for netra? What does the next 5 years hold?

Hard to say, maybe a new album, maybe not.

The last words are yours!

Thank you very much for your questions. Keep supporting Hypnotic Dirge records!

HYPNOTIC DIRGE RECORDS

Epitimia
Faces of Insanity

With their third full-length in as many years, Russian black metal artists Epitimia have composed an intricate and insidious collection of songs with 'Face of Insanity'. Not easily pigeon-holed into one simple sub-genre of extreme music, 'Faces of Insanity' contains just the right amount of elements of ambience, aggression, depression and shoe-gaze to form a strong album that is a worthwhile listen for fans who are more strict listeners of a certain sound. 'Altered States of Consciousness' builds from a single echoing guitar into a towering assault on the sense before withdrawing back to where it came, with a simple clean vocal harmony that appears only once with impeccable timing. I once read a fiction book about experiencing the opposite of deja vu, called 'Jamais Vu', one of the more interesting titles I have ever read and a track of the same title appears here with an equally strong impression. The erratic vocal shrieks, building momentum and intensity beyond belief, on top of relentless guitar melodies and war-machine drums, are captured exceeding well on this recording. Check out Epitimia if you are unsure about 'depressive' or 'ambient' music, they will show you the other side of black metal! -Sleepwalker

Silent Path
Mourner Potraits

The debut album from Silent Path is a project of Hypnotic Dirge artist Ekove Efrits only darker and with more darkness and enmity for humanity. 'Mourner Potraits' has the recognizable emphasis on melody that is prevelant with ambient black metal and the slow, prodding drum lines drag instead of propel or push the entire carcass along the well-worn path. Luckily, Silent Path is not as bad as I just made them sound, else I would not be writing this and you not reading it! I hear subtle nuances in the mix that grab my ear on 'Mourner Portraits'; the use of mulitiple guitar lines and textures, keyboards, variety with drum production, samples and percussive experimentation that really keeps me interested for the duration of the album. I would like to have heard more diversity from this artist, which would have justified it being a new project. -Sleepwalker

netra
Sorbyen

Fans of bestial black vomit and corpse-violating death urges will find little to their liking on the sophomore full-length from netra. However, fans of well-written, atmospheric and hypnotizing melodies, song-structures and experimental black metal will be quite overwhelmed with what 'Sorbyen' has to offer. Leaning heavily on his fine ability to fuse multiple musical elements into one, sole member Netra can back up the all-too-often used label of 'genre-defying' with what matters the most: the music! A strong opening track brings about a more traditional black metal attack, full of buzzing guitars and double bass devastation but is soon to switch gears with the catchy, clean vocals of 'crawling'. Infectious melodies and hooks that just won't quit? Yes! Extreme? Not always. I enjoy netra because the emotion is there, regardless of the mask it wears, whether it is a wall of aggressive sound like 'concrete ocean' or a Sisters of Mercy-esqe 'kill for a hug' (which I intrepret being about murder, not being emo, else we wouldn't have got this far). Much like 'Melancholie Urbaine', the sound of netra is akin to a haunted movie, full of confusing dream imagery and disturbing subconscious subtleties. Well worth multiple listens to get the big picture of this solid release! -Sleepwalker

Subterranean Disposition
S/T

This self-titled album offers over 50 minutes of music across only 5 tracks, each full of attitude and emotion well-expressed. I know little of this band such as where they are from, their previous works, etc. and, believe it or not, none of that matters! What does matter is that the sounds on this self-titled album are strong, heavy, well-performed and enjoyable to listen to. Clean guitars make the occassional appearance, as do female vocals on 'Prolong the Agony', between the doom guitar droning, sick-as-death vocals and plodding drums. Although I am not much a fan of 'quiet/loud/quiet/loud' contrasting to drive a song, 'Seven Sisters of Sleep' does it well, becoming almost avant-garde and industrial with its pounding progression. Parts of the album did try my patience, leading me to think there could have been more than 5 songs on the release, the album was enjoyable and I will look forward to hearing more. -Sleepwalker

Manetheren

For years silent, one-man USBM cult Manetheren has again appeared from behind the veil to offer a new full length. With the rhythmic mastery of Thorns (Frostmoon Eclipse) and the support of Debemur Morti, 'Time' is a staggering acheivement not to be missed. Interview by Sleepwalker

Greeting to Manetheren! Please tell us about your new full length album, 'Time', available on Debemur Morti Productions!

Azlum: The new album is actually a revisit to our first album "The Seven Realms Of Manetheren", but due to the fact of how badly it was recorded, and overall produced I never tried to get it released. I mean it was quite awful. I wish I could go back and erase it completely. But the new album is a concept, as you may be able to tell, it has influences of Shoegaze, and 'SOME' post rock elements. Though both Thorns and I do not like labels attached to our music.

I understand the album was recorded in both the USA and in Europe with Thorns of Frostmoon Eclipse performing drums. What was the writing and recording experience like for you on 'Time'?

Azlum: There isn't really much to say about it, beyond the fact I did everything from home using various programs and such, and then sent Thorns into the studio for drums. It was then after he decided to become a fulltime member of the band.

How did you come to work with Thorns? Had you worked together previously or just what?

Azlum: Well, back in 2008 he and I played a show together in Minneapolis. After that we spoke slightly here and there via internet and then when I nearly dropped Manetheren from existence he told me he would listen to the music and if he liked it, he'd do the drums for it. Which, is what happened and now leading to where we are now.

This is your first release with French label Debemur Morti. Tell me about how this relationship came about! Did you send them demo material, did they contact you, etc.

Azlum: This is all Thorns doing, though I had always loved the bands on their label previously. It's quite nice to share a label with bands like Krohm, Behexen, and Blut Aus Nord.

What was your favorite part of creating this amazing new album, 'Time'? What was your least favorite?

Azlum: My favorite part was creating the last song of the album, due to the fact I believe I had 7-8 guitars layered over the drums, with as many effects as I could do. As long as it didn't sound garbled then I would keep it in the mix. The worst part was the endless hours of mixing. Due to the fact I had to mix it, send it to Thorns, he'd send it back have me make a slight change then send it back, and so on. It was a really difficult process.

There are six tracks on the album, their titles being only their respective Roman numerals. Why the mystery regarding the song titles? Are lyrics to be included in the release? Why or why not?

Azlum: Well the roman numerals are just phases of the characters journey, through the story of the concept. The lyrics are not included due to the fact they are not what makes the music important, and I have never been one who has liked others to see my lyrics. They are personal to Thorns and I, which is attributed to the concept of the album.

The artwork for 'Time' is by Christopher Wood. Tell me why you chose this piece or artist. Was he commissioned for the work by you or did the art already exist, waiting to fulfill its destiny?

Azlum: Chris is one of my best friends and probably the best damned graphic designer I know around. He will continue to do the artwork for the rest of our releases as well. I loved what he did for us on this piece and look forward to the next.

Although there are but six tracks, 'Time' is impressive for its duration, a staggering 74 minutes of atmosphere and attitude. When do you stop writing the song? How do you know when it is finished?

Azlum: Writing music is different for me than I've seen other bands do it. I often write riffs for the music and then when I have a bunch of them compiled I try and piece them together to see if they work as a song, and in this case they did. I stop the length of the song when I feel satisfied with the number of times each part is played.

The material on 'Time' is well-balanced and progresses perfectly, not easy to accomplish when each track is over ten minutes! Do you layer track upon track in the studio and then strip away elements to see what best fits or do you have the material planned out before the tape begins to roll?

Azlum: I layer the songs with as many layers as the part calls for. The more I can do the more I feel satisfied with it. However, if one part doesn't seem to fit that high amount of layering then I proceed to leave it a little barren. I suppose how I do things is a little similar to how the Shoegaze genre works.

It has been six years since your last release. Why the absence in material? Were you writing the entire time, doing other projects, etc.?

Azlum: One keyword: DRUMMER. I was tired of releasing garbage under the tag of a drum machine band. If I didn't do something, Manetheren was going to never get any further, and it wasn't getting any acknowledgment, and when it did it wasn't the greatest. Most people HATE drum machines, and I can understand why. They sound like shit.

What are some of your inspirations for this album, specifically regarding the lyrics. The title, 'Time', can be left to so much interpretation, I would like to know how much philosophy, science, occultism or whatever has been encompassed in the title.

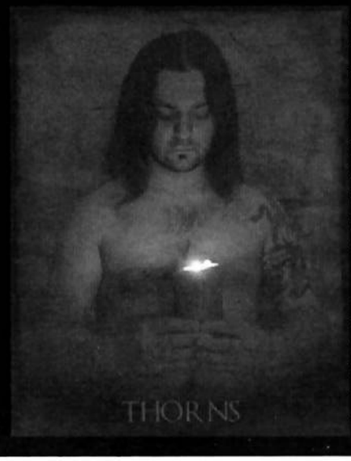
Azlum: One of my biggest inspirations for this album was Krohm's "Haunting Presence" album. That was one of the first time I had ever heard some shoegazey/post elements in black metal before, which lead me to try and do something similar in my own way. The concept itself was inspired by the foulness of mankind, greed, hate, power, corporatism, all of these things are leading to man's demise.

Knowing that you are a solitary performer I still must ask if Manethern performs live currently, plans to in the future or has in the past. Why or why not?

Azlum: Manetheren HAS played live several times in the past, but as of now I have no plans for live shows. But seeing that two of the members are from Italy I would see it being more financially viable for me to fly there rather than they fly here.

What are some of the benefits of being the sole-member of a project like Manethern? What are some of the problems?

Azlum: The benefits are, I don't really have to rely on anyone, because I know Thorns will always be up to game with his drumming on the albums. Considering he's been in about 50 bands I don't think he'll ever not be ready to record music down. The downfall of being alone is I don't have someone around me to help with things I need help with. For example, if a part is too long, I don't have anyone there to tell me "Hey this is too long, make it shorter." Which is something I need input on.



Some websites say that 'Manetheren' is an area of the world in the Robert Jordan 'Wheel of Time' series. Is this true and where you have taken the name? Tell us about this relationship or meaning, as I am unfamiliar with his work but impressed nonetheless by its sheer immensity alone.

Azlum: The name DOES come from that book series, but the relationship is not there at all. My friend helped me come up with the name for Manetheren when I was about 20-21 years old, and I liked the sound of it. I wanted something that wasn't common in metal at the time. But other than that, the books have nothing to do with our music.

What does the future hold for Manethern? Are there more releases on the horizon?

Azlum: I have a lot of plans for Manetheren in the future. I've already started writing the next album, which is another concept though it will be connected to another album directly after. The concept has to do with the events causing the end of mankind, and then the double disc actually being the post events of the extinction of man. But I plan to go down a path with many more post rock elements added in, and even shoegaze, granted our music wont sound like 80's music, but the feel of shoegaze may be there. Overall I just plan to play music I like to write, no labels attached.

The last words are yours!

Azlum: We'd like to thank our label for getting us this opportunity for this interview. We'd also like to say thank you to any fans of our music and hope they continue to support us. Please try and give the same support to bands playing the same style like; Woods of Desolation, Heretoir and Lantlos.

debemur-morti.com

With all the fads that come and go, it's refreshing to see an entity that's wholly dedicated to keeping the old ways alive. Enter Shadow Kingdom Records, which was founded in Pittsburgh in 2004 (under its original moniker, Evil Legend Records) as a distro specializing in obscure traditional and doom metal. Eventually, the outfit expanded into a full-fledged label and began releasing new recordings from bands new and old alike and reissuing almost forgotten classics, while retaining its original emphasis. Here's a look at some of their recent releases!

-Shadow Kingdom
Feature by Count Goblin

Pagan Altar
The Time Lord

Here we have a reissue of an EP that was originally released to the (black) masses in 2004 by I Hate Records despite being recorded much, much earlier. It contains some of the band's oldest recordings, with a couple of the tracks dating all the way back to 1978. While three of the five songs here were later rerecorded for their first full-length, this EP serves as a great peek at the genesis of their signature proto-doom sound. The performances here are just as solid as their later work, and the rawness of the recordings lends it an air of occult ambiance. A must have for Pagan Altar fans.

Coven
Worship New Gods

As the label's website says, they are not to be confused with the band of the same name fronted by Jinx Dawson. The band originally released this album themselves in 1987 and now in the year of our Lord 2012, SKR has seen fit to give it new life. Worship New Gods must have seemed like an anachronism back then, a time when thrash had peaked and modern death and black metal were beginning to rear their ugly heads. This album is firmly rooted in traditional metal, but it does feature some seriously crushing, vicious moments. "Burial Ground" is an especially malevolent track, with the singer snarling words of evil over apocalyptic riffs. A great gem of the ancient US underground that shines brilliantly even today.

Manilla Road
Invasion

This band shouldn't need an introduction at this point (and if you need one, then you better start doing your homework!), and neither should this album. But if that were really the case, then I wouldn't be writing this, would I? First released in 1980, Invasion displayed a sound much closer to rock and roll than the heavy metal that would flow with MR's following albums. It defintely rides that line between rock and metal, wavering back and forth between the two. It's been reissued a few times since then, with the most recent that I can recall being a 2 CD release along with the album that came after this one, Metal. SKR has released it again on its own in CD form, and it sounds just as great as it ever did. This is a worthy addition to any metal fan's collection.

Altar of Oblivion
Grand Gesture of Defiance

Danish doomsters Altar of Oblivion haven't been around for very long, but they've been steadily building themselves a reputation as one of the underground's finest up and coming bands. Grand Gesture of Defiance, their second album, furthers their conquest of all that's doom and gloom. Throughout the album's brief length, they display a knack for crafting sorrowful, instantly memorable melodies. That, along with the heavy, slow riffs, and the foreboding vocals create an atmosphere that feels like a warning of all mankind's inevitable fate. The aptly named "Final Perfection" (which also happens to be the last track on the album) brings all these elements together in a masterful way. Definitely an album for all doom metal maniacs to check out.

shadowkingdomrecords.com

Pale Divine
Painted Windows Black

Painted Windows Black is the fourth full-length from Pennsylvania doom-mongers Pale Divine. They've been at their game for a while now, and at this point they've pretty much perfected their sound. They're not ashamed to wear their influences on their sleeves (which, in this case, is a lot of early doom metal and 70s rock), but they do it in way that avoids sounding stale or derivative. They deftly weave all their inspirations together, making sure that nothing sounds out of place with what's around it; some songs will emphasize rockin' riffs, while others are much more laid back. Hell, some songs even include both those elements side by side! All the performances are top notch, with the rock and roll tinged vocals and awesome, wah-wah drenched leads of singer/guitarist Greg Diener taking center stage. This just might be the band's best work yet.

Hellwell
Beyond the Boundaries of Sin

Apparently, Manilla Road mastermind Mark Shelton isn't satisfied with having only one band as a creative outlet, hence Hellwell. While Beyond the Boundaries of Sin shares some similarities with recent MR, the vibe is totally different. The whole album feels like an old horror movie, complete with spooky keyboard lines and deliciously lo-fi production values. The Shark takes responsibility for the vocals here; his gruff, aged voice is perfectly suited to the mood the band is going for. Lyrics touch upon everything from serial killers, zombies, and Lovecraftian apocalypse. This album is a little rough around the edges (which I'm sure was the band's intention) and may not be something the whole family can enjoy, but it succeeds at what it sets out to do.

shadowkingdomrecords.com

shadowkingdomrecords.com

HYPNOS
"HERETIC COMMANDO"
CD & LIM. DIGI CD + DVD & DOWNLOAD

The Czech Blackened Death Metal legend returns with the amazing new album!
Mixed & mastered by Børge Finstad @ Toproom Studio (Mayhem, Ihsahn, Arcturus etc)!
Limited to 1000 copies Digi-CD+DVD incl.
live @ Brutal Assault Festival 2010, studio report etc.

ALEXANDER PAUL BLAKE
"DIE RÜCKKEHR INS GOLDENE ZEITALTER"
CD / LIM. DIGI CD & DOWNLOAD

Mystic nature Black Metal with German lyrics, influences range from Folk to Doom.
Inspired by Henry David Thoreau's novel "Walden", it breathes the spirit of romanticism.
An archaic journey into the depths of the forests ...

AHNENGRAB
"OMEN"
CD & LIM. DIGI CD & DOWNLOAD

Impressive new Black / Pagan Metal masterpiece !
The album was embellished by members (cellos, violas and violins) of the state orchestra Brandenburg !!!

OAKENSHIELD
"LEGACY"
CD & DOWNLOAD

New Epic Pagan Folk Metal highlight from UK !
Unique sound which includes dark influences such as Black and Doom Metal as well Folk Rock and traditional music !!!

distributed in USA by:
CM DISTRO THE END RECORDS

(CHEAP ONLINE-SHOP WITH MERCHANDISE - SAMPLES - GIGS - INFOS - ETC)
WWW.EINHEIT-PRODUKTIONEN.DE

Hypnos

Czech death tyrants Hypnos have returned to destroy all opposed with their new full length, Heretic Commando! Hear what main man Bruno has to say about this crushing masterpiece! Interview by Sleepwalker

Greetings to Hypnos! Tell us of your new full-length album 'Heretic Commando – Rise of the New AntiKrist'! What can fans expect of this new monstrosity?

Generally, it is the album settled into solid death metal base with overlap into black metal. We are not any newcomer, we are many years on scene already, therefore I guess we collected all our experiences in order to create our most mature and the best album up to this date. Into the bargain, we did not want to underestimate the production, therefore we hired known Norwegian sound engineer Børge Finstad, who worked with bands as Mayhem, Ulver, Enslaved, Borknagar, Ihsahn etc. One of the reason for this step was also the fact that he works mostly with top world´s black metal acts and we wanted to bring some black Norwegian feel into our record and I have to say. This album sounds really great to our ears.

How long have you been writing the material that is heard on 'Heretic...'? Is there a central them to the album, lyrically or musically?

First track I wrote back in 2009 year and we recorded it for MCD "Halfway To Hell" already. Next songs we started to write at autumn 2010, also new member IGORR wrote 3 great tracks, so material was completed in September 2011 and in October we joined the studio. Lyrically, it is kind of revolt…..against the loss of morality and knowledge amongst people. We praise empty celebrities, commercials cult, image cult…. we are quite disappointed with such movement and therefore we created own world we live in. I do not say we eliminated modern ways we are surrounded by, but we praise own rules, the things we consider as important and main in the life.

Although 2010 saw the release of an EP, 'Halfway to Hell', it has been several years since the last full-length from Hypnos. Why the years in between releases? I am sure the fans were getting restless!

I hope so man! Actually, we had 5 years break because of private duties. Especially my personal life went the way that needed a lot of effort and will, therefore I had to give up with something. I did not want to produce low quality music and therefore I decided to quit the band for non-specified period. It happened really naturally that we started rehearsing again in 2009 year and then we got the offer to have comeback show at famous Brutal Assault festival in Czech. We are very enjoyed and feel very fresh, we wanna play great shows and record another albums.

What goals did you have in mind when writing 'Heretic Commando...'? Was there a decision to do something different for Hypnos? Why or why not?

We are influenced with many different styles, not only musical ones. We absorb all interesting that surrounds us and we wanna do more atmospheric and more self-focused music (I mean focused on one´s mind), also we like modern sophisticated black metal. These influences might be reflected into our album, we wanted also different sounding, we use black/white graphical concept etc.….all in order to express our thoughts best possible way. But it is hard to explain….if we meet one day, we can have some beers and talk about that in details.

How has Hypnos changed, if at all, over the years since the first release demo release?

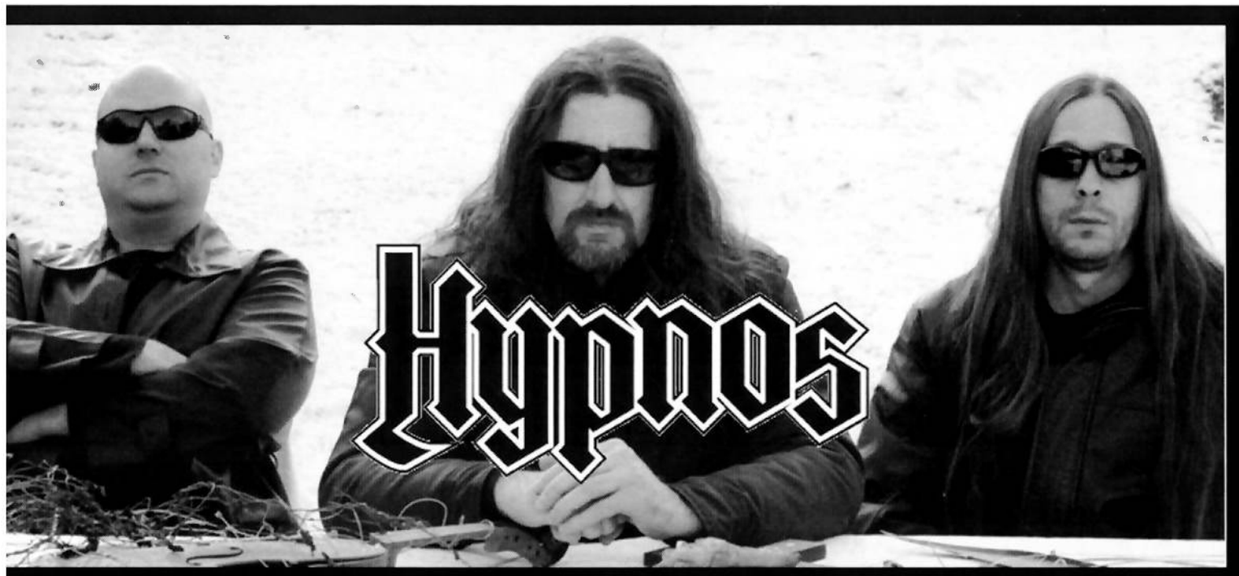
Listeners must say….. We developed and matured as the musicians, composers and people. New HYPNOS production is pure reflection of 2010-2012 years. Hard to guess what is gonna be the next, anyway, we wanna do fresh non average music, maybe a bit weird but with significant focus on songs itself. You know, you can have best amplifier on the market, you can take best guitar lessons, you can have best clothes on stage….but when you are not able to white the song that attract the people, that reminds in their heads, then all mentioned makes no sense…. Songs are the point, not equipment.

Members of Hypnos are know for being previously involved in the project Krabathor. Is Hypnos an extension of the ideas that Krabathor embraced or a new entity all together? How so?

Yeah, that´s right, drummer Pegas recorded LIES album being Krabathor member for 1,5 year, I was member for 14 years. Logically, I continue on the way I used to write for Krabathor but I grow up, I develop myself as a composer, therefore I mean that today´s HYPNOS is far away from the Krabathor. But I have to say, that if I would stay in Krabathor, I would write the same way as I write for HYPNOS now. That´s current imprint of me, my emotions, influences, aggression – true look of me these days.

The cover art of 'Heretic...' was done by the masterful Eclipse Media. How does it relate to the music that is heard on the album?

Honestly, I am still truly amazed by the work Jo Mercieca of Eclipse Media did for this album. I am in often touch with this guy, since I "discovered" him thru internet and we consult many aspects related to the band and also to my personal attitudes as well. He tried to understand me and to comprehend the way I wanna go. When I saw first draft of the booklet, I just said: "He got it!" He did it exactly the way I was feeling at that moment. So, beside the musical side of the album, beside the great production/sound and great support from our record label Einheit produktionen – also graphical aspect of new album went amazingly.



ypnos is no stranger to live performance. What are ome of your more memorable live rituals and why?

e are thinking of live performances a lot, we wanna nprove also this part of us. We wanna bring good sonic npression, visual impression and energy in most natural ay, corresponding with our nature. Hard job but I hope ill improving.

o you feel that the live show better represents the ypnos sound and message or does the studio recording o better at capturing the emotions? Why?

personally prefer studio work because it better reflects ne message and attitude I collect for months or years. nyway, live performances are absolutely necessary upport of the studio work. Band that does not play live a dead band (yeah, there are some exceptions as Blut us Nord or Deathspell Omega).

hat are some of the things that influence Hypnos, usically and lyrically? Has that change much since your st full-length?

lovement in society. Change or people´s habbits, conomy, preferences, attitude to life. I am sorry that eople don´t care about smart people, old people who ave experiences that should be respected. Instead of at, we are hunting career, money, poor TV programs, st foods…. Nothing for us. We are natural people, we re not a part of virtual cold society.
lusically we are quite a lot into avant-garde, modern eath/black metal, sothisticated….music with ideas…

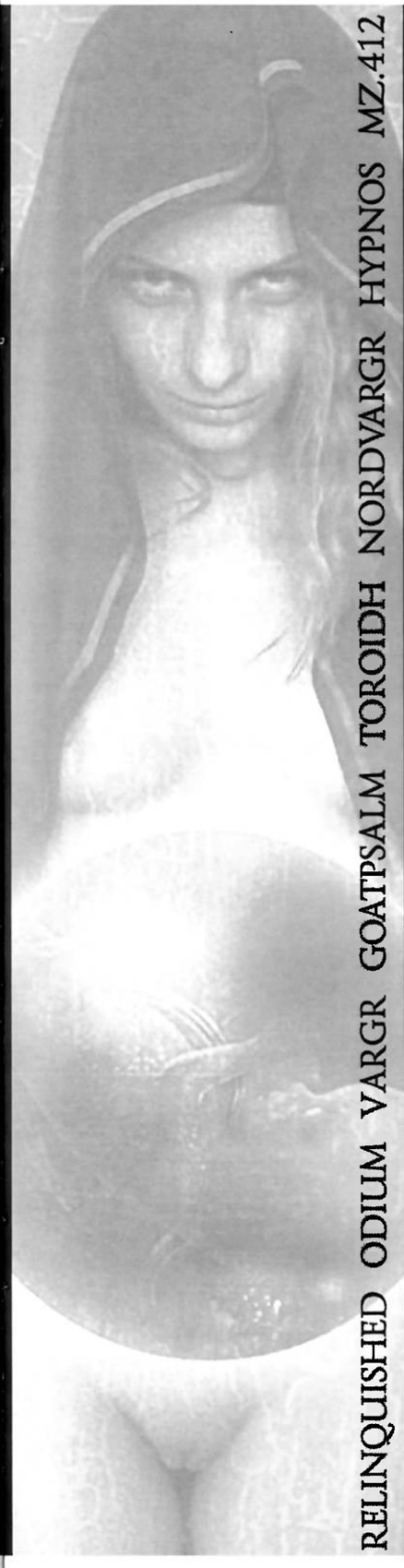
What does the immediate future hold for Hypnos? What about the distant future?

We are getting ready for short tour with VADER in December. We haven´t tour with these guys for many years already and being great friends, we are very looking forward. Then we have to get ready for next live season, we wanna focus especially on European summer festivals. And then, we will probably start to write material for new album, when the right time will come.

The last words are yours!

Thanks for support, man. Anyone interested in HYPNOS, check our website WWW.HYPNOS-CZ.COM.
Cheeerzzz.

Bruno



RELINQUISHED ODIUM VARGR GOATPSALM TOROIDH NORDVARGR HYPNOS MZ.412

FUCK YA
JUST KIDDIN

15% DISCOUNT
CODE : FORBIDDEN

ECLIPSE MEDIA

HI-END VISUALS
BESPOKE WEB SOLUTIONS
ROBUST ECOMMERCE
SEO // SMO

INTERACT
INFO@ECLIPSE-MEDIA.NET
WWW.ECLIPSE-MEDIA.NET
FACEBOOK.COM/GO.TO.ECLIPSE
SKYPE : ECLIPSEDESIGNS

REDEEM

AESTHETIC DEATH COLDSPRING RECS CYCLIC LAW NOISEHEAD RECS FORBIDDEN MAG

srathoum have been lurking around in some
orm or other since roughly '92 and have
aintained their experiences and ways of olde,
ocking the new generation of phony 'elitists'
at simply cannot pull it off. This new release,
Black Poison and Shared Wound's, is a
elcome addition to a style that as of lately has
st appeal to many. If you haven't checked it
ut as of yet, you'd be wise to as it's a solid and
enuine black metal album. Here's an interview
ith Arvath , one of the original members of the
and. Interview by Janet Willis

W: Thanks for your taking the time to do this, I was really
npressed with Black Poison and Shared Wounds and was
ondering if you'd like to share your insight into that black
ab of sound. What did you want to create with this
lease, that is what did you want it to be as an experience
r both the listener and yourselves?

rvath: These tracks, created in conformity with the
mnipresent Darkness and our own perception of its
rrific shapes, just needed - as always - to be expelled and
jected into the world as an extreme form of art supportive
and supported by the Satanic doctrine. It is a form of
evilish propaganda and an expression of what dwells deep
ithin us.
istening to the album, the listener should find itself
rowning in the same negative and obscure mass that holds
s entangled and by which these songs were spawn.
s for the sound itself, it just came naturally while
cording and mixing. It's pretty close to what we had in
ind for these songs though.

W: I agree with many that the whole Satanic and left-hand path thing in metal is worn and now sorely cliché, but most of that is the result of ignorance and a lack of concern or understanding as to what the symbols and ideals behind the images and terms really are. As one of the more responsible and enlightened in those areas, tell me a bit about them from your perspective and how do they relate to Israthoum?

Arvath: Who cares if nowadays it is worn or even cliché? Does your attraction towards the Left Hand Path depend on how many people use Its symbols? We're talking about something that doesn't lose power just because a bunch of human beings are creating a hype around it. We are talking about something absolute and unchangeable! So let people do whatever they want. It is irrelevant for our purpose. It just proves how ignorant most people are.
When it comes to bands misusing Black Magic symbols and ideals for their own commercial gain, it is - at least for me - always very easy to separate the chaff from the wheat. It is pretty obvious who is doing a serious job and with the right motives. Those will always end up being recognized for it.
For Israthoum the whole symbolism is obviously extremely important and meaningful. Each symbol is a portal of power. It is an orthodox language used by the malignant tongues that speak through us. Many symbols are even much more expressive and profound than words...
And besides the symbols obviously bare a very high esthetic value for the artwork in our genre. They are so laden of magic, mystery and evil, even the most ignorant person must feel intimidated by them.

JW: How did you come into being interested and involved in the Satanic Doctrines?

Arvath: The whole imagery and evil, unearthly atmosphere around bands like Beherit, Darkthrone and Impaled Nazarene in their early days just hooked me. I am very thankful for that acquaintance. A new world opened before my eyes. I was immediately drawn towards the theme involved, it was a perfect match. Curiosity became magnetism and magnetism led to devotion.
Nowadays it's a matter of gaining more knowledge and means to further build upon this allegiance with the Left Hand Path and to further unfold its dark mysteries.

JW: Very cool!!! I always find it interesting in how people get interested in things so I ask especially when it reflects heavily in what they do.One of my favorite songs is the thrashing bestial anthem "Devil Bacchus", it's a bit different than the others on the album, but overall the main things that really set Israthoum and this album apart from the horde are: the continually changing and development of rhythm in each song; the unique vocals that go from usual black metal to this clean "calling" ; the songs are very front heavy, much of black metal is buried and lighter but you guys have some serious muscle in your sound that's more solid than hazy. How did you guys write,record, and develop the songs on Black Poison… and do you feel about it in comparison to your 2008 full-length Monument of Brimstone.

Arvath: Thanks for the words on Devil Bacchus. I wrote and did most of the vocals for that one myself. Like you said, the song is quite different from the rest of the album but at the same time it just fits perfectly, even from a conceptual point of view. It is good to hear you cherish the variation in the songs and between them. Many people tend to mention that as a bad thing, but then again, most people are shortsighted and dull, in need of predictability like a bunch of autistic nerds. But this variety in atmosphere occurs naturally of course. We usually don't plan in forehand what kind of atmosphere a song will have in the end. We just let the inspiration flow and see how it develops and the shape it gets. Sometimes the final result can be quite surprising actually. There is not only one way in which we write the songs. To start with, on Black Poison and Shared Wounds, we wrote the material all three of us, and we all have different approaches on how we compose and our way of riffing and structuring differs. Some tracks have been created while rehearsing all together, others have been created solely inside the head of one of us and then shared with the other two, others have been made by completing the riffs from one person with riffs from the other… And then we have the instrument swapping which also broadens the possibilities and thus the variety in the songs. I mean, the songs get a totally different shape depending on who did the bass-lines, the vocals/vocal-lines, etc.
So… as you might see there is no real red thread throughout the creating process except the lack of one. The only thing we do consequently is to keep working on a track until we are 100% satisfied with it, but without ever forcing the creativity. It all just has to come at its own time. We don't let any kind of pressure, influence or limitation corrupt our thoughts.

JW: I have to hand it to you, the whole dull and short sided comment is so true and fucking hilarious!!! Your blunt honesty is greatly welcome!!!! You guys have been cranking away in one form or another since the early 90's, so what got you started and what got you headed in the black metal direction?

Arvath: I don't know what got us started. Some eerie fate or destiny that just put everything on place at the right time, and by which we are still here steadily improving our sordid art along the Left Hand Path.
Speaking for myself, as long as I can remember I've always been drawn towards the dark aspects in life, and I suppose this fascination just assertively channeled into the direction of Satanism. There, the fascination rooted and became ideology.
Music wise it was basically a rapid jump from speed & thrash metal around '91 towards the more extreme sound of Death Metal in '92. From there on, an essential conceptual refinement brought me to the then still primordial Black Metal scene. I think '94 must have been the year that marked my final choice.

JW: I'm a genuine long time fan of the style and over the last few years it's been picked up by so many aspiring bands/solo acts and really dominates much of what I come across, but about 60-75% of it just leaves me bored. What do you guys, as long time veterans of the style, see as the appeal of black metal to both listeners and bands?

Arvath: I think the appeal of Black Metal is in many cases only the intensity and atmosphere of the music. This is the superficial side, and if this is the only reason why someone adheres to the style it's a pity. It only gets interesting when also the style's ideological pillars come into the picture as appealing for a band or individual. There are many bands that use the Black Metal sonority and many times even the imagery to certify themselves of a certain amount of followers. It's obvious that mostly such frauds don't hold on for a long time until their identity is revealed and their

nitty band tossed back into oblivion. It's like those hristian bands freewheeling on the Black Metal sound, the icking enemy!!, to gain some following. Can you get any ore pathetic?? If you need such a measure to gain llowing than there is obviously something deeply wrong ith you to start with. And still sometimes such frauds nfortunately succeed in becoming bigger thanks to isusing the Black Metal scene… But then again, fuck em, who cares...

think this dark movement - Satanism - is quite tempting r mankind. And it's obvious. It must be something very owerful for having scared the shit out of people for enturies. It must be very interesting stuff for it to have een such an issue throughout history! It conceals nknown powers, danger, Death... So of course it appeals, attracts like an almighty drug! And accordingly, joining e Black Metal movement for real is a choice not to be ade lightheartedly for it has serious consequences. It eans willingly choosing a life of misanthropy in which eality is served in a much more profound and mysterious ay than ever before. It is a wanting to play with fire and a illingness to get burnt, it means embracing all that is ared and pledging allegiance to it.

W: I agree with you on the appeal of black metal being the sult of its atmosphere, so aside from this release, how oes the near future look for Israthoum? Are you going to ontinue to punish and deliver your lashings?

rvath: Of course! We'll continue to breed our Infernal art s it is a process that never ends. There is a continuous ow of dark energy that will never leave us at peace. This so implies there are no moments of real fulfillment. The nly fulfillment is that this process, this search, never ends. ven when an album is finished we are already working on e next one. This direct connection between us and our rrid driving force cursed us with a thirst that cannot be uenched. Accordingly, our next work has pretty much een conceived by now. It won't be long before we'll start cording it. It will be quite different from its predecessors many ways, as usual, but no doubt it will sound 100% rathoum. Also we should start working on some gigs on, when the time is right. And of course the vinyl lease of Black Poison and Shared Wounds is a high iority at the moment. Maybe through Daemon Worship roductions, maybe through another label, we'll see…

W: Well Arvath, I appreciate your time and insight, it's een great to hear your work and get a chance to go eeper with an interview. With many respects I will now ose the interview and ask: Is there anything that you'd ke to add in closing?

Arvath: People interested in our material can contact us through israthoum@hotmail.com
"Black Poison and Shared Wounds" is available through DWP or directly through us.
Thank you for the interview and the support. Keep up with the good work!

JW: Thanks Arvath and keep in touch!!!

daemonworship.org

Moonreich

Tell us of your new EP, 'Curse Them'! The release packs a heavy punch with only 4 tracks!

Yeah we are really proud of it, these for songs are really the representation of what moonreich is and what moonreich wants to make.

2011 saw the release of your first full-length, 'Loi Martiale'. Was the material on 'Curse Them' left over from the 'Loi Martiale' recording or writing sessions?

Not at all, "Curse them" is strictly not a combination of unreleased songs. It's clearly new and exclusive material.

Tell me about the versions of the album that are available...are there multiple labels that are releasing 'Curse Them'?

Exactly. In Fact there was a first release, only digital, few months ago but we are not really into digital consomation, we think it's totally better to have a real product within the hands. So we were in touch with Mortis Humanae for the physical release of this one, we are really happy with it. The CD is set to be released on september 17th.

Do you feel that 'Curse Them' is moving Moonreich into a new direction or is it more of a continuation of previous ideas in a new light?

What we do now is different from the "Loi Martiale" album in the concept and the musical direction but I think "Curse Them" has more or less the same goal: praise hate and violence.

What were your initial goals or visions for the material on 'Curse Them'?

We wanted to release, as usual, some personal music, that's very important for us. We have always made our music with our hearts, I think that's the essence of what we do. It don't really matters if people like it or not. We always had the same vision on what should be Moonreich: A violent music that is spontaneous and direct "straight in your face".

Where there any line-up changes that affected the sound? Give us a brief history of the band, if you will, please!

Oh there were a lot a line-up changes. I'm the only one remaining from the "Loi Martiale" Album, unfortunately. Today, we are: Weddir: Vocals/guitar, Macabre: Bass and Arawn: Guitar, our drummer left some months ago. I don't think the line up changes is the reason for the sound changing. I have always been the principal composer so it doesn't changes music that much.

Who is the title of the EP directed at? Who, exactly, is to cursed?

Hey, that would be too easy to say it all, what I can say to the readers is : Go find the lyrics and make your own opinion.

What is the songwriting process like for Moonreich? Is there a central songwriter or does the band write as a whole?

As I said, I am the central songwriter since the beginning but of course there is always some personal touches from other members.

How does Moonreich function in the studio? Do you feel that the studio or the stage best represents your particular sound and message?

I think one is complementary with the other. One can't work well without the other. Playing live is really important for us, it's the perfect occasion to smash people right in the face with our music and to spread our message in public.

What are some of the influences that have affected Moonreich? Music, literature, art, philosophy, science, what draws the band's attention and then is manifest in the music?

Personaly, I'm not vey influenced by others music when composing, but much more by some litterature, paintings and esoteric stuff. Our luciferian vision of things bring us to our own interpretation of art.

Why the choice to cover Christian Death's 'Deathwish'? What other artists would you have considered to release your own version of?

Well it's very simple, I like this song very much, I felt that it could give something interesting with the "Moonreich's touch" and I am clearly satisfied about it. It was the occasion to try different things, particulary on vocals.

What does the future hold for Moonreich? Future recordings, releases, tours, etc.?

We are currently composing for an upcoming album, so keep an eye on our news. We will make one show in Paris in december for the release of Curse Them and that's all for the moment, thank you for your support.

Whipstriker

Raw power and malicious ment are conspiring in a dark alleyway, plotting out violent attacks and lucrative robberies in a peaceful neighborhood near you right now! The mastermind behind these nefarious plots of savagery are Brazil's Whipstriker, a proliferic power-trio that openly embraces the attitude that Motorhead and Venom has exemplified for years. Here, I speak with the Whipstriker himself...bear witness to his wrath!
Interview by Sleepwalker

Tell us about your new material soon to be released! You mentioned an upcoming split with Power from Hell, also from Brazil?

Victor: Hail! First I would like to say Thanx the interview and support. Yes, our new stuff is split with Power from Hell from Brazil. We recorded 5 songs for this stuff. It will be release in different versions. The LP version by Dying Victims Prod from Germany. Cd version by Cianeto Discos from Brazil. Tape version by Fuck The Mainstream Recs from Germany. I´m excited because I really like Power from Hell, so it´s a pleasure to release a split with them. They know how to play the dirty Heavy/Thrash/Black Metal. The stuff is coming soon.

What label is working on this split with you? Where will maniacs be able to reach your stuff?

Victor: As I said, we´ll release it in different versions by 3 different labels. We love LPs and Tapes. So we try to release all the stuffs in this formats too. People can buy the stuffs directly with the labels or with us. Usually the underground labels make many trades. So when the stuff is out I think distros from USA, Japan, South America and Europe will have it available too. We worked with Dying Victims Prod before. They released a split Tape (Whipstriker – Germ Bomb) and the new split 7´´EP (Farscape – Hellkommander). I play bass in this Thrash Metal band, Farscape. Fuck the Mainstream Recs also made some Whipstriker´s Tshirts and Patches. I know their works, so I think they will make a good work to spread the stuff. If You want the spilt and t-shirts, contact the labels or bands.

2011 saw several releases for Whipstriker, two splits and a demo, if I am correct. Why not just do another full length? It seems you have the material ready all the time!

Victor: I try to compose all the time. It´s what I like to do. So I have around 25 new songs ready to be recorded. I have plans the record the new album very soon. I just need to save some money to pay the costs of recording process. We started to release stuffs in 2009. Our discography is: "Crude Rock n Roll" (album 2009 CD,LP, Tape); "Metalpunk´s Not Dead" (7´´Split with Iron Fist); "Midnight Crust" (Demo Tape 2010); "À Porta, A Guerra Civil" (demo tape 2010); "S/T" (7´´EP Split with Germ Bomb); "Worshippers of Death" (7´´EP Split with Skull and Bullets); "Brazilian Bestial Attack" (split LP, CD, Tape with Power from Hell). Another stuffs are coming soon: 4Way split with Flagelador, Submitt and Uhalisgast (7´´EP) and "Nuclear Death" (7´´ep Split with Los Rezios). Well, the plan is to keep on recording.

Give us a brief but entertaining history of Whipstriker! What caused the formation of the band, have their been line up changes, etc.?

Victor: I have composed several songs since 2001. Some songs that I released come from 2001/2002/2003. In 2009 I decide to record some songs. On this time my plan was just to record stuffs in studio sessions. Whipstriker was formed to be a studio band. Then I recorded the very first album and the first split 7´´ep in the same session. But I really like to play live. So when I released the stuffs I started to book the first gigs in some Brazilian cities like Rio de Janeiro, São Paulo, Recife and Campina Grande. In 2011 we played 26 gigs in Europe. In 2012 we played 15 gigs in northeast Brazil. There´s no an official line-up. Everybody who wants to play is invited. The plan is to keep on studio and road. I don´t want to depend on anybody. In this few years I play with different line-ups in different cities. Nowdays, two guys have played often: Leo and Pedro. They are my best friends and we play together in our thrash band Farscape since 1998. They played the European and Brazilian Tours and they recorded the mainly stuffs. But when they cannot play I call for another friends like Thomas Thundercrust (Nuclear Frost, Unfit Scum – Drumms), Márcio Cativeiro (Apokalyptic Raids, Grave Desecrator – Drumms); Carlos (Bonebreaker, Beast Conjurator – Drumms); Felipe Nizuma (Braindeath – Guitars), Hugo Oppressor (Carrasco, Beast Conjurator – Guitars), Pedro (Eletric Mooker - Guitars), Armando Exekutor (Flagelador, Unhaligast – Guitars.). We can´t stop !

The influence of a band like Motorhead is obvious but you also have the evil slant of Venom, and just as much energy, of both bands! How do you balance your beliefs in evil and Satan versus the rock n' roll blues of great heavy metal. So few bands do it well!

Victor. Indeed I like bands from different styles and I try to mix everything in the sound. I love 70´s bands like Thin Lizzy, UFO, Black Sabbath, KISS, Wishbone Ash, James Gang etc. In Heavy Metal, I like the bands from NWOBHM (Venom, Maiden, Judas, Diamond Head, Tank, Holocaust, Warfare, etc). Thrash Metal like Kreator, Sodom, Destruction, Sacrifice, Slayer, Exumer, Living Death, Violent Force, Sepultura, Possessed, Dark Angel etc. Death Metal like Death, Devastation, Hellhammer, Autopsy, Massacre, Entombed, Master, Nihilist, etc. Black Metal like Sarcofago, Mortuary Drape, Dark Throne, early Mayhem, Bathory etc.

And finally I love CrustPunk stuffs in vein of Discharge, Anti-Cimex and Crude SS. Of course Motorhead is a great influence, but I try to put all thus influences together. That´s way each stuff has a different identity. The album is totally rock n roll, while the new split is more obscure and the demos are crust-punk. Some people call us Metalpunks.

Hum, don´t forget the new bands: Midnight, Inepsy, Front Beast, Nocturnal, Grave Desecrator, Apokalyptic Raids, Toxic Holocaust, Children of Technology, Satan´s Satyrs, Chapel, Iron Fist, Ewig Frost, Skull and Bullets, Power from Hell, Blasfemador, Flagelador, Warhammer, Blizzard, Pistons, Down of Crucifixion, Deathhammer and many more. The idea is mix everything I like.

How are songs generally written in Whipstriker? Is there a central songwriter? I have seen videos, I believe you are a power-trio?

Victor: I´m the songwriter. I make every songs and lyrics. And yes, we always play live as a power-trio. I think 3 is enough to make some loudness. And believe me: more people, more problems.

What best represents Whipstriker? The studio or the stage? Why?

Victor: I really don´t know. I like both. Gigs are cool because we can trade experiences, drink with friends, buy stuffs. But I just like gigs when the crowd have energy. I hate to play to stopped people. I need one or two headbangers in the front of stage. When everybody watch the gig and don´t bang the heads, I want to kill my self. In the other hand, when the crowd is insane, we give our blood to the people and play like maniacs. The recording sessions are very cool too. I like to stay 8 hours inside the studio, trying to get a good sound etc.

The recordings are great, full of energy and clear production. How do you capture the moment in the studio?

Victor: Usually we record together, guitars and drums in live sessions. Then we record bass, vocals and solos. But I think the mixing process is the main part to get the sound we want. We discoveres a new studio here in Rio de Janeiro. We recorded 2 stuffs there and I´m really satisfied. The name is Ultra-Violence Studio. They have a cheap

rice and the producer is a young guy who understands hat you want to do. The new Farscape´s album was also ecorded there.

Vhat are the pro's and con's of being in Whipstriker? What ould you change about the band if you could, assuming ou don't control the aspects already!

ictor: There´s no con´s. The big problem is to depend on ther people to play live and record, I don´t know to play rums, it´s sad! Fuck! I would like to know how to play verything to record alone. But it´s not a problem.

But I confess: before I buy the stuff I always hear it on internet. I´m poor, I cannot spend money to buy shit stuffs. When I buy, I already know the band. Digital music is democratic too, you cannot deny it. I released my stuffs by labels from Japan, UK, USA and Germany. I knew all the labels through internet. I think internet has the good side, a good role. I don´t need to fight against digital music. I can use it in my way. I´ll never stop to release the stuffs in physical versions. Never! And you´re wrong: we´re in Bandcamp, Reverbnation, Facebook and the shit Myspace. We use these stites to spread the music. People who like the stuffs buy the physical versions. It´s simple.

like too much the way how Pedro and Leo play. They ave the same influences. So it´s easy for us. Our ommunication is very good because we are together since 998. Maybe the money is the main problem. In Brazil verything is expensive (Guitars, bass, drums, microfones, mps, computers, studios, flights). We have to work hard o get money to keep the band alive. So, if you (reader) like ur songs, buy our stuffs to help the band. EHHEHE.

low does a band like Whipstriker feel about mp3s and igital music? I didn't bother to find out if you have music n iTunes or Bandcamp, but you are on ReverbNation, reviewing your new material!

ictor: There´s no way dude. We live in digital age. We annot fight against MP3. I really don´t like it, I always buy nderground stuffs (Lps, Cds, Tapes, Zines, Tshirts etc). What does the future hold for Whipstriker? Do you have nore releases scheduled, tours to destroyed civilized ations, etc.?

What does the future hold for Whipstriker? Do you have more releases scheduled, tours to destroyed civilized nations, etc.?

Victor: As I said, the plan is to keep on recording and touring. The next release will be the second album, called Troopers of Mayhem. We want to play some tours in South America and USA too. I hope we can make it soon.

Thanks for your time, the last words are yours!

Victor: Very thanks the support. I really appreciate underground works like zines, blogs, radios, small distros etc. I´m living the underground life since 1998. To answer these questions is a pleasure for me. Readers, feel free to contact us when you want. Cheers!

Contact: whipstriker@yahoo.com.br
Facebook: Whipstriker
Reverbnation: www.reverbnation.com/whipstriker

HELLTHRASHER PRODUCTIONS PRESENTS :

WWW.HELLTHRASHER.COM

ABYSME (USA)
"STRANGE RITES "
CD

DECEPTION / DEMONIC SLAUGHTER
"WORSHIPPERS OF THE DARKNESS"
SPLIT MCD

AUROCH (CAN)
"FROM FORGOTTEN WORLDS"
CD

RESURGENCY (GRE)
"FALSE ENLIGHTENMENT"
CD / DIGIPACK / LP

ECTOVOID (USA)
"FRACTURED IN THE TIMELESS ABYSS"
DIGIPACK

FLAGELLATED SERAPH (SWE)
"BEYOND SALVATION"
DIGIPACK

JUDGMENTS

BENEATH
Enslaved By Fear
Unique Leader Records

Over the years Unique Leader Records has been one of the premier underground metal labels to provided the necessary exposure for extreme brutal/technical Death Metal. In the past, the label has been home to killer acts: SPAWN OF POSSESSION, PSYCHROPTIC, and DEEDS OF FLESH. The solid foundation the label has provided is a mere testament to what kind of potential new comers BENEATH must have in order to be picked up by Unique Leader. The bar is set rather high and it takes a band that really stands out in the scene in order to grasp the attention of Unique Leader.

Over the years Unique Leader Records has been one of the premier underground metal labels to provided the necessary exposure for extreme brutal/technical Death Metal. In the past, the label has been home to killer acts: SPAWN OF POSSESSION, PSYCHROPTIC, and DEEDS OF FLESH. The solid foundation the label has provided is a mere testament to what kind of potential new comers BENEATH must have in order to be picked up by Unique Leader. The bar is set rather high and it takes a band that really stands out in the scene in order to grasp the attention of Unique Leader.

The Icelandic crew started out in late 2007 and finalized their lineup in November 2008. The band members had already "cut their teeth" in other bands prior to joining BENEATH. The band has shown strong progress in their short career as they became the first Icelandic band to perform at the Wacken Open Air Festival in August 2009. Musically speaking, they have released one EP Hollow Empty Void in 2010 and recently released their debut Enslaved By Fear via ULR. So lets get right into the mix and see what these guys bring to the table.

Lets start with the obvious, they play a very brutal technical form of death metal and are good at what they do. The drums are spot on and deliver the right amount of speed to provide the backbone for this extreme machine. While I think they have a great production sound, the one downside was that the drums felt like they were over produced and were given the "spotlight"over the rest of the instruments. The brutality is furthered by the intense guitar work by Unnar and Johann, a nice wall of sound in each track and well-thought-out riffs really showcase the musicianship. Great bass sound too, think of IMMOLATION and you have a clear idea of music. The vocals are our typical DM vocals and seem to be limited at times throughout the album, however, they get the job done for the necessities of the album.

I would recommend the tracks "As Gods Walk The Earth" and "War Born" as they quickly come to mind and are some brutal jams. Overall this is a very good record and will give you your fix of brutal/ technical DM if it has been awhile since your last fix. I think these guys will definitely be part of the future of Death Metal for years to come and it is great to see Unique Leader still reaching out and finding the next generation of bands that will carry the torch for the scene. -Mictlan

www.uniqueleader.com

SOMBRE CROISADE
Litanie Au Mal
Mortis Humanae Productions

Bearing Xerox'ed covers and inserts, faded Sharpie scrawled on silver CD-Rs and a general abscence of online presence, the promo materials I received from Mortis Humanae are as 'trve' and 'grim' as they come.

As some fanboys would be quick to remark how great the full-length album from Sombre Croisade, 'Litanie Au Mal', is based on its obscurity alone, I would rather take this opportunity to inform you that the material here is solid, morose and lives up to its namesake well. Although the production quality of 'Litany of Evil' is not as 'grim' (read 'incoherent') as one may expect, the attitude is intact and the energy is all-encompassing of the listener. The drums pound-out a solid foundation on every lengthy (averaging 9 + minutes each!) track and carry the melodies from one dark moon to another. Vocals are expertly done' aggressive and full of anguish without being too tormented and powerless sounding like so many 'depressive' bands that Sombre Croisade shares a border with. -Sleepwalker

http://www.mortishumanae.com/

Kosmos
From Innocence to Perversity
Mortis Humanae / Independent

Another solid release from Mortis Humanae, 'From Innocence to Pervsity', the debut album from France's Kosmos, is nothing short of an all-out-war, punishing listeners for its 39 minute duration. Issue on tape by Mortis Humanae and in a Digipak independently, 'From Innocence to Perversity' contains new material plus the 2010 demo 'L'Antithese'. Formed by Nekros (Inferi Gloria, Mourning Forest, Ravenskull), Kosmos works the elements of extreme metal well showing no signs of weakness on the 9 tracks presented here.

The violent mood shifts quickly from a pounding death march to a black atmosphere and back again to a whiplash-inducing thrash attack with ease, satisfying even the most jaded extreme fans. I enjoyed how the bass guitar stood out in these recordings for me, whether stomping around in a tight formation with the drums or providing an extra point of harmony that is typically not found in black metal.

The closing of the tapes first side is a dark one entitled 'Void of Reason', providing the perfect contrast to Side B. Opening with the tension filled 'You Will Rape Children', we find a more harsh production, more aggressive song structures and more solid-as-fuck riffs and progressions. As I write this, I know I want to interview this band immediately and direct you to the link below, buy a fucking shirt, tape, you know the drill!!!

http://kosmosblackmetal.bandcamp.com/

Khephra
Demo 1996
Mortis Humanae Productions

Italian horde Khephra have recently re-issued their 1996 demo through Mortis Humanae Productions.

Khephra, not wanting to distract the listener from the music, has kept true to the original with a simple black layout and cassette design.

Filled with excellent guitar harmony and driving drum blast beats, tracks like 'Baptized in Blood' and 'Silent Clouds Beyond the Tenebrous Gates' provide enough smothering atmosphere and negativity to turn any blue sky black. Venomous vocals snarl throughout the 4 all-too-short rituals, spitting hatred towards all within earshot. Only 100 copies of this excellent re-issue exist, so get yours soon! -Sleepwalker

http://www.mortishumanae.com/

Blood of the Black Owl
Light the Fires!
Bindrune Recordings

With their fourth full-length album, Seattle's Blood of the Black Owl have made a good name for themselves in more than one genre. Embracing primitive rhythms and instruments along with patient song structures that create mood and emotion, 'Light the Fires' is an impressive work that deserves more than a single listen! A lengthy introduction track, 'Caller of Spirits', drones monotonously for over ten minutes before leading directly into 'Wind Eye' and once the transition was made, I realized the power and vision of BOTBO. Somber as can be, the promo shots stereotypically show a man sitting alone beside a lake amongst the pine trees. Listening to 'Soil Magicians' is as close as you can get to the waterfront, the coniferous forest or the mountain breeze without leaving your home. Many are quick to label BOTBO as 'funeral doom'...whatever that means. If I had to, I find more similarities with New Age or Native American music than any extreme genres readers of Forbidden may be accustomed to. At times, I find these soundscapes to be perfect for a Kenneth Anger film, lucid and tranquil. I wanted to include this release because no matter what language you speak, the power is ever-present, the spirituality is unquestioned and the magic can be felt no matter where you call home. -Sleepwalker

http://www.bindrunerecordings.com/

FORBIDDEN BANDCAMP
forbiddenrecords.bandcamp.com

Die Hard
Conjure the Legions
Agonia Records

Sweden's thrash masters Die Hard have returned with their second full-length album, 'Conjure the Legions', decimating all that stands in their path. Clear production and aggressive songwriting make 'Conjure the Legions' an essential release for fans of denim jackets, fist-squeezing riffs and neck-snapping rhythm progressions. 'Cold Scythe' is a driving assault that gallops on horseback into battle with a loud cry and raised sword. Although the drums often overshadow the guitars in the mix, 'Antichrist' seems to balance all instruments well, leaving the listener to experience the band as a whole instead of individually. Punishing and without remorse, woe to the poser who finds himself encircled by Die Hard's 'Conjured Legions'! -Sleepwalker

www.agoniarecords.com

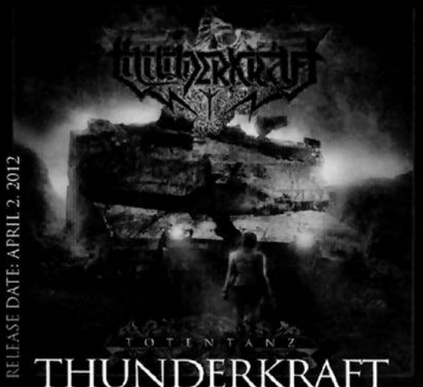
Obscenity
Atrophied in Anguish
Apostasy Records

In 1992, German death-mongers Obscenity released their debut demo, and now, 20 years later, we find ourselves still living in an 'Age of Brutality'! With their 7th full length album, 'Atrophied in Anguish', Obscenity take no shit, no prisoners and lay waste to everything in sight. The title track churns like a knife in the stomach and a track like 'All You Can Kill' just begs the listener to punch a wall or co-worker and sing along! Not as 'tech-death' as some borderline jazz / death bands strive to be, Obscenity utilizes their musical chops well but also do well looking beyond sterile performance ability and into more guttural aggressiveness and...whats the word...oh yeah, fucking brutality! Even the guitar solo in 'Perfect Pain', an obvious opportunity to show-off, remained humble, blues-y, almost feel-good rock n' roll-like and seemed quite out of place, but whatever. Crushing guitars, domination drums, vomiting death vokills and relentless rhythm give Obscenity the green light to do what they fucking want, when they want! -Sleepwalker

FORBIDDEN ONLINE
forbidden-magazine.com

SVARGA MUSIC

PRESENTS



RELEASE DATE: APRIL 2, 2012

THUNDERKRAFT
TOTENTANZ

WITH THEIR 2ND ALBUM THUNDERKRAFT WENT INTO MORE EXPERIMENTAL DIRECTION, COMBINING THE CLASSICAL STYLES OF DEATH AND BLACK METAL WITH ELECTRONIC MUSIC, FOLKLORE, EPIC AND SYMPHONIC ELEMENTS. THIS WILD COMBINATION OF STYLES PLUS LIVE-RECORDED VIOLIN, FLUTE AND SAXOPHONE MAKE THE SOUND OF THE BAND TRULY UNIQUE!

FEATURING MUNRUTHEL

RELEASE DATE: MAY 7, 2012

SVYATOGOR
DOCTOR VERITAS

THIRD ALBUM OF SVYATOGOR IS A DEATH BLACK METAL WITH THE UNUSUAL FOR THIS STYLE ARRANGEMENTS, VOCAL PARTS AND MELODIC FRAGMENTS. THE PARTS OF THE SOLO GUITAR CAST THE ATMOSPHERE OF CLASSICAL HEAVY METAL AND THE SAXOPHONE GIVES THE MUSIC JAZZ AND ART-ROCK TENDENCIES, BUT STILL HAVING A SOLID BLACK METAL BASE.

FEATURING AMORTH I.M. (EX-DRUDKH)

RELEASE DATE: AUGUST 6, 2012

MUNRUTHEL
EPOCH OF AQUARIUS

THIRD ALBUM OF MUNRUTHEL BECAME NOWADAYS A CLASSIC OF UKRAINIAN PAGAN FOLK METAL. RELEASED IN 2006 AND SILENTLY SOLD OUT - THIS MASTERPIECE OF SLAVONIC PAGAN ART IS NOW RE-RELEASED IN DELUXE DIGIPAK EDITION WITH 12PP BOOKLET, LYRICS PUBLISHED IN ENGLISH AND RUSSIAN AND INCLUDES BURZUM COVER AS BONUS TRACK.

FEATURING WORTHERAX
(EX-NOKTURNAL MORTUM, KHORS)

RELEASE DATE: NOVEMBER 12, 2012

MUNRUTHEL
CREEDAMAGE

FIFTH ALBUM OF CULT UKRAINIAN ONE-MAN PROJECT MUNRUTHEL (EX-NOKTURNAL MORTUM) IS DONE IN THE BEST TRADITIONS OF SYMPHONIC PAGAN METAL. AUTHENTIC FOLK INSTRUMENTS, POWERFUL GUITAR RIFFS AND TECHNICAL SOLOS, OUTSTANDING SYMPHONIC ARRANGEMENTS IN THE VEIN OF "EPOCH OF AQUARIUS", BUT WITH MUCH MATURE SOUND.

FEATURING MASHA "SCREAM" (ARKONA) AND WULFSTAN (FOREFATHER)

SVARGA MUSIC
www.svarga.eu

MORE INFO:
WWW.SVARGA.EU

TWS CODE

ROCK INC

WORLDWIDE DISTRIBUTION: ARGENTINA - MISANTROPIC SPIRIT RECORDS, AUSTRALIA - AURORA AUSTRALIS RECORDS, CHILE - AUSTRALIS RECORDS, ITALY - MY KINGDOM MUSIC, RUSSIA - CASUS BELLI MUSICA, GARDARIKA MUSIKK, SWEDEN - SWEDROCK, SWITZERLAND - NON STOP MUSIC, UKRAINE - DEAD SHOP, USA - CMDISTRO, THE END RECORDS

ZOMBIEFICATION
REAPER'S CONSECRATION
PULVERISED

Old school death metal in the Entombed vein is what to expect from the Mexican duo Zombiefication on their six-track EP REAPER'S CONSECRATION. So much in the Entombed vein, in fact, that it would be difficult to differentiate between their classic album CLANDESTINE and this endeavor if put side by side, sans some slight variations. Nonetheless, even though Zombiefication score low for originality, their heartfelt and hellbound delivery of vintage chops and classic savagery ("We Stand Alone") is respectful to the line of Swedish metal from where it was derived and denotes a proper worship session of not only Entombed, but Dismember and any other entity from the 1990's Swedish metal scene as well. -Mike SOS

www.pulverisedrecords.com

THE WRETCHED END
INROADS
CANDLELIGHT

The sophomore effort by Norwegian trio The Wretched End contains a discernibly greater presence of black metal than their debut affair, but nowhere near the levels of past projects of band members such as Samoth from Emperor to be considered a permanent part of the face-painted gang. The Wretched End instead delivers a sophisticated blend of death and thrash metal, kind of what The Haunted, Grip Inc and The Crown would sound like if they were mixing it up ("The Haunting Ground") with a noticeable array of black metal inflections embedded within the pummeling tunes comprising the nine-track collection INROADS. Here, Samoth and company tactfully inject the dark atmospheres and primal aggression from their formative musical years into this hulking hybrid ("Blackthorn Winter") with a solid demonstration of mid tempo mauling, memorable riff writing, and bellicose bombast, resulting in a smorgasbord of savagery that champions the indomitable spirit of extreme metal while culling its predominantly patched together sound from a multitude of artists ranging from Morbid Angel to Enslaved to Lamb of God. -Mike SOS

www.candlelightrecordsusa.com

FASTKILL
BESTIAL THRASHING BULLDOZER
PULVERIZED

Talk about a band that lives up to their name! Japanese thrash metal revivalists Fastkill have a voracious appetite for velocity as shown on the blistering 10-track, 30-minute excursion BESTIAL THRAHSING BULLDOZER. Nailing aesthetics from the late '80s underground from raw production values and inordinate amount of treble in the mix to a lead vocal whose dealbreaking banshee wails reach frequencies normally reserved for canines ("In Thrash We Trust"), Fastkill take the bare bones approach of speed, speed, and more speed to create a no frills thrash metal machine chock full of supercharged riffs ("Tortured Again") and run off the rails rhythms ("Guillotine Attack") summoning power from the likes of Exodus, Slayer and Nuclear Assault to conjure up a groundswell of vintage tones and savage tempos. -Mike SOS

www.pulverised.net

DESALMADO
DESALMADO
GREYHAZE

Brazilian grindcore mavens Desalmado present a rapid-fire 15-track, 31-minute eponymous offering where incessant needs for speed and brazen bursts of brutality combine for a headbanging good time. Produced by former Sepultura skinsman Jean Dolabella, this affair features expedient riffs ("Cannibal Social"), blistering percussion ("Cegueira Santa"), and strained vocal screams (in their native tongue) aplenty developed to satisfy those who enjoy the rush of velocity-induced malevolence with a side order of groove ("Ceifador") rounding out a undeniably relentless attack. Despite the fact that Desalmado is following the leaders and not guiding the path, they do an admirable job of filling in the blanks and raging out with their own blend of extreme metal madness. -Mike SOS

www.greyhazerecords.com

Myhrding
A Legacy of Shadows
Unexploded Records

Swedish fiends Myhrding deliver their debut full length: 10 tracks spread over 35 well-produced minutes of black and smothering atmosphere. With Blodsrit vocalist Naahz hurling blasphemies at all within earshot, Myrhding make a powerful debut with their thick layers of guitars, pounding drums and bottom-of-the-pit basslines. 'A Legacy...' was over much too soon for my tastes and I fear than the fans they have already found may feel the same, as this release offers, I believe, only six new tracks, as the others were relesease previously, albeit in different production and recording formats. Where the rhythm of 'No Reason to Return' failed to hold my interest, the driving force and melodic structure of 'Myrhding' keep me listening for the album's duration and will have me waiting for their next release with eager ears! -Sleepwalker

http://www.unexplodedrecords.com/

Posers stammer and stutter at the mention of their infernal names. Whatever pathetic assemblage of music you deem a 'collection' is downright embarrassing without at least two releases prominently displayed from each band.

Metal Institution Nunslaughter join forces with Japan's notorious Abigail for a sick-as-shit picture disc that wastes no time in ripping the listener in half. Nunslaughter deliver their 'Devil Metal' goods in neckbreak fashion and make their point even more blunt with a video for the track titled 'God'. Abigail, no strangers to extremity or attitude, bring a black metal attack with 'Night of the Reaper', a track that begins as a deadringer for Mayhem's 'Pagan Fears' but soon evolves into something just as intense and satisfying. Soon after, Abigail closes out the 7" with a 'Street Metal' fist-fight, appropriately titled 'Violent Force'. Each band has a staggering amount of releases, this being a terrific one, without question. If bad-ass picture discs with disembowled nuns and masturbating baphomet are too much for you, turn your eyes and ears elsewhere!

http://hellsheadbangers.com/

Having remained silent for nearly a decade, Columbian warlords Opvs Leviathan have conjured a full-length of grand proportions, I:O:I. Having a penchant for lengthy songs and haunting melodies, Opvs Leviathan are making their presence felt with I:O:I, ensuring that they will not be forgotten if another decade seperates their current and future releases. Well produced, expertly performed and written by a skilled hand, the 8 tracks that span the 53 minutes of the album are never boring and contain just enough of the essential extreme music elements to avoid any immediate genre-labels. Keyboards soar in and out of the mix, bells dance whimsically about the chord progressions and vocals howl with torment, sing in epic chorus' or sneer a spoken word diatribe. The use of melody drives me to say 'folk', the aggressive guitars and rhythm section demands 'black' but the correct stereotype is just 'good'. -Sleepwalker

http://www.mightyhordes.com/

Two of the most vomit-inducing USDM monstrosities active today have conspired to terrorize your dreams and torment your every waking thought. 'Vengence from Beyond the Grave', with art from master Mark Riddick, is an offering sure to please the most savage death maniac. Spun in Darkness digs through six fucking feet of an ancient tomb so that Gravewurm can pry open the casket, revealing the horror in the waning moonlight. Haunting to say the least, 'Part of You Becomes Part of Me' patiently creates an atmosphere that is thick with the smell of blood, musk and brutality. Dual guitars attack in perfect unison on 'Temple to the Living God' and a waltzing calliope sets the stage for the 'Carnival Freak Show'. Gravewurm adds another set of rituals to their ever-growing and impressive discography. Black, catchy and unforgiving at every opportunity, Gravewurm punish posers with with 'Descendets of the Abyss' and torture trend-followers on 'Burn My Soul', which features vocals from Kam Lee. Even without Riddick trademark gore-dreched pencils, the imagination conjures atrocious sights from this sinister soundtrack with ease. -Sleepwalker

http://hpgd.comoj.com/

Stavropol Nekrodivizion

Label & Distro
Production & Distribution
of
Stavropol Nekrodivizion Releases
SS-18 / Misanthropic Art / Lashblood / Deathmoor /
Alienation Cold

Distribution

S.N.D.
Production

CD
Pro CD-R
Tape
stavnekrodiv.livejournal.com

Hypnosia
Horror Infernal
I Hate Records

Horror Infernal is a compilation of Hypnosia's "Crushed Existence" Demo '96, "The Storms 1997" Demo, and "Violent Intensity" EP '99; that inflicts a sledgehammer blow of malevolent and atrocious thrash reeking of old school death and includes a cover of Sodom's immortal anthem "Outbreak of Evil".

"Crushed Existence" Demo 1996
From the word "go" this Demo begins to dig the knife in with the opening "Crushed Existence", infusing bits of Mayhem with early Sodom and a Swedish death undertone. The raspy larynx abuse vocals growl and exude pure "NECRO" being inhuman as they are, especially on terrorizing anthems like "Undead", "Paralyzed By Persecution", "Threshold of Decay", and the title track…in other words this entire Demo is a scene of mass murdering chaos. These Swedes also like to throw in some sharp razor blade leads and some short dicing solos to polish off the massacre and truly liquefy their enemy.

"The Storms" Demo 1997
The slaughter continues with the annihilating neck breaker "The Last Remains", on which the bass tones are subdued in favor of straight ahead chainsaw buzzing thrash insanity but make a come back on "Operation Clean-Sweep" so death thrash fiends may rejoice.

For me personally, Crushed Existence got me fired up with its filthy tunes but the next Demo didn't feel as nasty and lost me briefly, but it's mainly due to a lessening of deep throbbing assaults and somehow feeling less tight. Thankfully they put me in a chokehold once again with their final assault via the Violent Intensity Mini Album.

"Violent Intensity" Mini Album 1999
Instantly I'm set on fire with the sonic spark of "Haunting Death", a cleaner thrash version of "Undead" burning like chlorine in the eyes, taking a stench of Sodom and twisting it further into depravity. "Perpetual Dormancy" is another stomping thrash tantrum with outstanding nods to death metal, including the infamous pig squeal! The rhythm on "Perpetual Dormancy" sounds like someone being violently and repeatedly stabbed; a soundtrack to a fit of homicidal rage. The murderous sadism and nitrous powered tempos continue to unleash the sounds invoking the apex of human committed atrocities with "Mental Terror" and the shrieking leads of "The Storms".

http://www.ihate.se/

Dunkelheit
Eternal Curse of the Carpathians
A.M.F.

Collecting two demos, 'Eternal Curse of the Carpathians' is nine rituals of raw Burzum-worshipping black metal. 'Eternal Curse Upon Life', from 2007, brings sweeping atmosphere and dissonance upon the listener's senses, clouding his thoughts with visions of despair and death. Void of any bass lines, the duo that is Dunkelheit make the most of a single guitar, low-fi drum destruction and painful vocal outbursts. 'Death Is Only A Dream' may be my only complaint on this morose medley, loosing its composure in the bridge as the drums and guitars stumble to stay in time during a difficult arpeggio and, what the fuck is that, 6/8 time? Really? Jazz IS NOT cold OR grim! Luckily, Side B, 'Spell of the Dark Woods, 2006's offering, strays from too much rhythmic experimentation and sticks with what works. A haunting guitar intro track sets us up in the same minor key as the proceeding title track which is simple in structure and melody but twisted with tortured vocals and edge-of-the-knife guitar madness. Lyrics to four tracks are included in this tape release from A.M.F. Productions and closes out with a solid version of Burzum's rare 'Et Hvitt Lys Over Skogen'. -Sleepwalker

http://amfprod.atspace.com/

Blood of the Moon
Remnants of Forgotten Past...
A.M.F.

Another cassette compiliation from Bulgarian A.M.F. Productions, 'Remnants of Forgotten Past...' collects three demos from New Zealand's heathen horde Blood of the Moon. Nine tracks of war-crys, wolf-howls, righteous melodies and determined rhythms make a good impression on my judgemental ears and keep me listening for the duration. Seems that the more fucking grim you are, the less you need bass-lines, and Blood of the Moon is no exception, making full use of their ability to smother listeners with black fog, misanthropy and moonlight. Although 'Reflections of a Wotanist Warrior' is ruthless with a half-step chord progression and death drumming attack, tracks like 'Path of the Wolf' bring a large amount of melody lines, marching drums and ambience that is found in more traditional 'heathen' or 'folk' metal bands. Guitars do a great job whether playing a morose chord progression, epic melody line or a series of arpeggios within a chord form. 'Final War' shares the songwriter's vision of bleak landscapes littered with bodies, frozen in the light of winter's sun. A great sense of chord progressions are used to resolve song ideas and deliver a thorough listening experience. Even within individual demos, Blood of the Moon changes production sounds, offering something unique to each track. Keep your evil eye on this cult! -Sleepwalker

http://amfprod.atspace.com/

Misanthropic Art
Black Spring
Nomos Dei Productions

Stavropol, Russia is a steeming hotbed of extreme music and dark artistry. Amongst the diverse pile of CDs sent to me recently, one of the more impressive is the new full length album from Misanthropic Art, 'Black Spring'. The sole celebrant behind the project, Sadist, has unveiled eight full length albums since the project's inception in 1999, as well as a handful of splits, EP and demos. Packaged in an amazing digipak with 12 page booklet, 'Black Spring' features the intricately detailed art of Musta Aurinko that adds an 'organic' but somehow 'unnatural' or 'diseased' aspect to the album. Fast, mean-spirited and domineering, 'Black Spring' lacks a melodic focus and memorable 'hooks' that make for an easy listen. Instead, Misanthropic Art go right for the throat on tracks like the mid-tempo 'To the Stars...', slamming the listener's face into the ground with a thick layer of guitars and double bass drum brutality. Vocals are distorted and harsh, printed in the lavish CD layout in native Russian as well as a questionable English translation. A solid listen, full of agonizing atmosphere and dark transitions, 'Black Spring' is a cold and desolate soundtrack to a nocturnal lifestyle.

http://legis.orthodox666.ru/

SS-18
Tetraktis
Thou Shall Kill! Records

No mercy is show in this new assault from Russian menace SS-18. 'Tetraktis', the group's second full-length album and is overflowing with grind blast rhythms, wall-of-iron guitars and well-placed samples, resulting in a mix that is felt more than it is heard! The dark night sky is bright as day as the bombs explode and the fires rage, a track like 'Desperatus' providing a sinister soundtrack throughout the madness. The gunfire blast beats are relentless but when the do diverge into another feel, SS-18 prove they are capable of more than monotonous and directionless song-structure. 'Secudis Gladius: Bacteriologicus Meridies' really grabbed by ear with its back-beat introduction that progressed into a short-lived blasting attack, well-placed bridge and razor sharp guitar solo complete with over-the-top verbal abuse from start to finish. Impeccable gatefold CD packaging, poster with Russian lyrics and no-nonsense imagery, SS-18 take no prisoners!

http://www.orthodox666.ru/

Ad Patres
Scorn Aesthetics
Kaotoxin Records

A massive debut from this French five-piece, 'Scorn Aesthetics' is an unyielding steamroller of hateful energy and limitless strength, crushing and consuming all within its wide path. Don't like machine gun blasting? Fuck off! Don't like guttural vocals so sharp and deep you can smell the blood on the singer's breath? No? Fuck off! Guitars slice like dual knives into flesh with furious tremelo picking while the rock bottom bass disembowles the unsuspecting posers. With such musical prowess, Ad Patres is a force to be reckoned with, offering more fist-clenching brutality than flamboyant techinical skills playing riffs that are just lame. Drummer Alsvid is unforgiving and reminds us all that drum lessons are worth the money. Although I find it hard to tell one track from the next on 'Scorn Aesthetics', the sheer intensity of the material and the quality of production will have me recommending this debut to all my jaded death fiends! -Sleepwalker

www.kaotoxin.com

Savage Annihilation
Cannibalisme, Hérésie et Autres Sauvageries
Kaotoxin Records

French death bastards Savage Annihiliation live up to their namesake on 'Cannibalisme...' with thick as a brick guitars, double bass drum battery and vicious vocals in their native tonue. Solos slice, drums detonate, vocals vomit and listeners rejoice at the churning and grinding sound of this release from start to finish. While growing up and learning the guitar, I was most impressed by the intensity of Morbid Angel, the riffs like rivers of lava and the drums pounding relentlessly. I can say that Savage Annihilation draw similiar influences, almost to a fault, as 'Devore par L'Humanite' is classic Morbid Angel groove, 'Bil Ur Sag', I do believe, is the one that comes to mind the most. I, for one, don't always care if a band sounds like Motorhead, Slayer or Morbid Angel, as long as it is good and done with conviction. The death stomp groove of 'Les Marche des Exhumes' is a savage, circle pit inducing ritual if I have ever heard one and the ping of the snare drum is a nice accent letting listeners hear how mercilessly the drummer is attacking his set. Turn this shit up, break your fucking neck and wear a helmet if you can't take a few punches! -Sleepwalker

www.kaotoxin.com

Eugenic Death
Crimes Against Humanity
Heaven and Hell Records

There for a while, everyone seems to be buzzing with talk of a 'thrash revival'...is that still a thing? Did it ever go away? I didn't hear too many new bands that really did it for me, or maybe I was busy listening to other shit, who knows...who cares! The point is that if you are gonna believe the hype, the bands who keep it alive are few and far between, N. Carolina's Eugenic Death being one of them. Galloping guitar riffs on top of pounding drums drive the fleet forward, intimidating all who dare the block the path of 'Crimes Against Humanity', the quartet's debut full length. Tight rhythms catch the ear and bang the head with down-picked and palm-muted riffs that are to fucking die for. Sharp solos pierce and twist the flesh on tracks like 'Indicative Deity' without being too self-indulgent, even when the opportunity was obviously there. Although it is only 7 tracks in length, Eugenic Death will soon have maniacs finding room on their jackets for another patch after adding 'Crimes...' to their collection! -Sleepwalker

http://www.heavenandhellrecords.com

BLUT AUS NORD – 777 – COSMOSOPHY
THE CIRCLE IS NOW COMPLETE.

Closing out their epic trilogy, we now have before us Epitomes XIV-XVIII, all five of which come out to just a little over 45 minutes. Focusing a bit more on atmosphere while still elevating moods to an all-time low (that's sounds rather contradictory, but you'll understand it once you hear it, I promise), "Cosmosophy" take a slow and gothic approach to round out the trilogy, with clean vocals abound amid a dearth of vocals as is, per usual. Things may somewhat more friendly and safe this particular go-round, with a track like"Epitome XVII" that could very easily be radio-friendly material, even though we all know that won't be happening anytime soon. "Epitome VIII" starts off with an industrial-tinged vibe couple with slow and dark riffage then the album wraps up with an ambient, spacey trip that lasts for a few minutes before coming to a close.

All in all, the idea of a trilogy is indeed unique, and a band with many layers of talent like Blut Aus Nord seems perfectly befitting to create one. You truly need to hear all three (and ideally in succession) to get the complete experience, yet each stands uniquely on its own legs and can elicit a warm and fuzzy feeling (please, PLEASE note the sarcasm!) of its own at any given time. One way or another, you owe it to yourself to check out one of the highlights of modern black metal that Blut Aus Nord has created with this highly conceptual and lofty triptych. "666" is far too overused these days, make room for 777, the new badass on the block! -Fatherland Almighty

www.debemur-morti.com

Behexen
Nightside Emanations
Debemur Morti

Too many of you reading this, Behexen are no strangers, whether it be their name alone, their notoriety, their ancient but ever progressing ugliness in sound and content, or all of the above. Regardless of where your coming from on Behexen familiarity make no mistake in thinking that this is anything less than a grotesque monstrosity of combined evil, cryptic, epic, intellectual pursuits with the clear production and incredible craft that takes a black metal to unimaginable depths, becoming like a possession haunting the mind and body beyond a mere "listening" experience.

Behexen do not entertain, they stimulate!!! Their use of atonal guitar melodies in conjunction with the clean, treble buzzing powerchord rhythms, their sound is inhuman and traditional black metal at its finest. With "We Burn With Serpent Fire" the band steps things up a notch as the lead work creates an additional injection of horror and intensity that one cannot get from other bands in the genre.

Whatever you're in the mood for Behexen deliver it here: solid metal leads, well placed and memorable solos, varying rhythm structure, a clean and artistic production that creates something cinematic and degenerate, and a traditional black metal sound all the way through that'll appeal to fans of the style across the board. Trust me, straight on forward down the shaft of shattered souls from the pulverizing "Wrathful Dragon Hau-Hra" all the way to "Kiss of the Dark Mother" you'll be burning in Hell and burning others with you. -Janet Willis

http://www.debemur-morti.com

OAKMOON

Give the uninitiated an introduction to OAKMOON! What must we know of your dark art?

Greetings, Sleepwalker! Oakmoon is a black metal band from the frozen shores of Southeast Virginia. Oakmoon consists of Kellicos (me) on vocals/guitar/bass, and Niflheim on vocals/drums.

I have enjoyed the rituals you have recorded thus far and patiently await the opportunity to release your full-length debut, etc. How many sacrifices are written? When can maniacs expect the material to be ready for an assault?

Six attacks are currently written, with two additional hymns currently being constructed. We plan to record within the Graf Yairden (in Georgia) this spring. Bands such as Encoffination and Father Befouled have been recorded here, and we are excited to work with Ghoat in bringing our hell hymns into a formal recording.

Where can fans currently hear your music?

We currently have nothing formally recorded, but our page on Youtube has a lot of videos from our live assaults, as well as a few rehearsal videos. www.youtube.com/OfficialOakmoon

What are some of the lyrical concepts in your music? How do you suppose you are influenced to write words of the Oakmoon nature?

We don't have one particular lyrical theme in our music. We write about basically anything that inspires us: Darkness, black rituals, death, apocalyptic visions, etc. We both contribute lyrics for Oakmoon, and we both approve of each others' lyric ideas before further hymn construction continues.

Give us a bit of your musical background. I know you from Thornspawn, but you have recently been summoned by Father Befouled as well. What are the circumstances under which Oakmoon was born?

Thornspawn and Father Befouled are both favorite bands and close brothers of mine. I was honored to be summoned to assist both bands on live bass duties, and will be happy to assist once again, if ever needed. Oakmoon was formed as a solo project in the summer of 2010, by Niflheim, Oakmoon's vocalist/drummer. Nothing was recorded, and little was written. One year later, I relocated to the frozen shores of Virginia and joined the band on vocals/guitar/bass. All existing material was scrapped and reconstructed at this time. We have since been focusing on writing our hymns, and performing live executions here in our area, as well as one in Knoxville, TN, with Forbidden Records recording artist Malignant Christ as the headliner.

Does Oakmoon currently have a bassist? Are there plans to add one for live assaults of recordings? Why or why not?

When originally joining Oakmoon, I intended on playing bass, and only filled in on guitar temporarily. After a very short time of unsuccessfully seeking a guitar player, we decided to keep me on guitar, as well as bass in the studio, and continue with the band as a two piece. We work extremely well together, have extremely similar ideas and influences, and are completely satisfied with how our material comes out, so we see no point in adding another member. I am also a drummer, and Niflheim plays guitar, so we actually write a lot of each others' parts for songs. Rather than focusing on just our own instruments, writing an Oakmoon hymn is very much a team effort. I fully intend on playing bass in the studio. I have written bass parts for all existing songs, and rather than waste time and energy trying to find someone to play simply on a live basis, we'd rather spend the time focusing on our material. We have been told we have a huge live sound without a bassist anyway, and I'm always tweaking it to make it sound better.

What is the meaning of the bands name? You had told me once but the maniacs should know the truth!

The Oak Moon is the full moon that occurs in the month of December, and is the longest full moon night of the year. It is also known as "Long Night's Moon".

Do you feel that the studio recordings of your material will accurately represent your sound, the majority which I have heard is live recorded?

I feel our studio recordings will match our live sound, yes. I would be a bit skeptical if I didn't know who we were recording with, but he does great work. He records his bands Father Befouled, Vomitchapel, Encoffination, and others, and just from listening to their material, I'm confident ours will sound just as punishing as our live assaults.

What goals did you have in mind when forming Oakmoon? What do you want the music to say and do? What should the listener feel or gain from the experience of you music?

Our goals were to simply write music, play shows, and eventually record our material. The original sound and feel for the black metal we wrote was "cold", but we have since taken on a more straightforward, heavier, more barbaric sound. We do take a little influence from the early Scandinavian bands, but are much more influenced by black metal bands from the US and South and Central America.

What does the immediate future hold for Oakmoon?

At the moment, we are focusing on finishing the attacks currently being written. In addition to recording in the coming months, we have friends and komrades who have expressed interest in bringing us to execute our live blood rituals in New York City, Philadelphia, San Antonio, Delaware, and back to Knoxville, TN. We are currently taking a brief hiatus to focus on constructing our new attacks, and upon our return this winter, we'd like to perform at all of these places. We'd also very much like to play in Charlotte, as well is out West in our own state. We will play anywhere, as long as the promoter is good, and the other bands are good. So far, that hasn't been an issue.

Tell me your final words!!!

Sleepwalker, I thank you for taking the time for this interview! As you know, I have been a big fan and supporter of Forbidden Magazine and Forbidden Records since the very beginning of both, and it is an honor to have your support as well.

www.facebook.com/OfficialOakmoon.

Explosive Debut
Full Length
'Crimes Against Humanity'
from
Thrash Maniacs
Eugenic Death

heavenandhellrecords.com

FREE FORBIDDEN COMPILATION

Visit our Bandcamp page
and
download this killer compilation!
Download includes PDF of this magazine!

forbiddenrecords.bandcamp.com

Oakmoon

1. Goatcraft - Goats Will Riot
from TBA Full Length
Forbidden Records
2. Shadows in the Crypt - Embracing the Forbidden Arts
from The Baphomental Affliction
HPGD Productions
3. Plutonian Shore - A Thousand Eyes
from Alchemical Manifestations
Forbidden Records
4. A Transylvanian Funeral - Light Cast Out
from Alchemical Manifestations
Forbidden Records
5. Darkest Grove - Alone Eternal pt. II
from Coming of 2012
Forever Plagued Records
6. Hypnos - Inverted
from Heretic Commando
Einheit Produktionen
7. Interstice - The Wolf
from Passages
Self-Released
8. Oakmoon - Under Blackened Skies, We Gather
from Live at Roger's
Previously Unreleased

Hypnos
Goatcraft
Darkest Grove